



Videography

FEBRUARY 1978

\$1.

**The Best and
The Brightest:
2nd ANNUAL
WHO'S WHO IN
CORPORATE TV**

**Choosing a
Video Consultant:
Producer Beware**

**The Essentials
Of Scriptwriting**

**Ellis Rubin
Tells Why
TV Addiction
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**The Synapse
Video Center:
Career Launcher?**

**Discovering the
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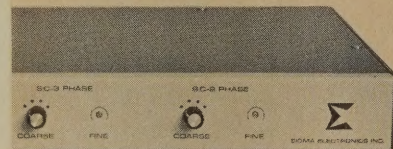
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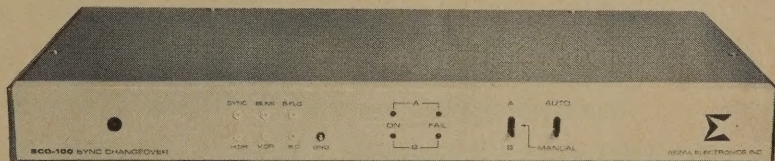
outputs, one fixed



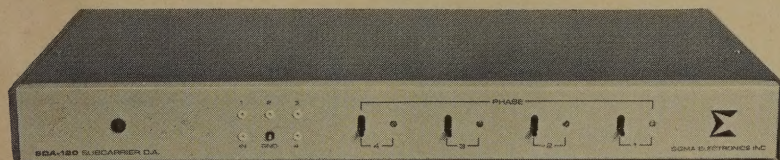
CSG-300 Color Sync Generator.
 Full NTSC pulse generator with Genlock.



PDA-110 Pulse Distribution Amplifier.
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 in delay (from 0.20 μ Sec to 2.0 μ Sec).



SCO-100 Sync Changeover.
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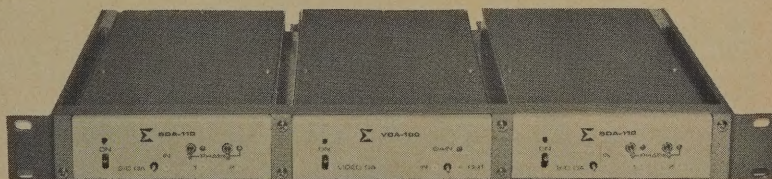
SDA-120 Subcarrier Distribution Amplifier.
 Same as SDA-110 but with four phase adjustable outputs.



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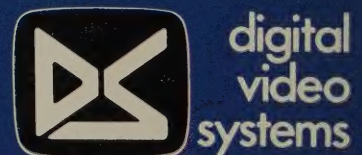
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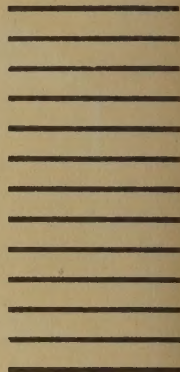
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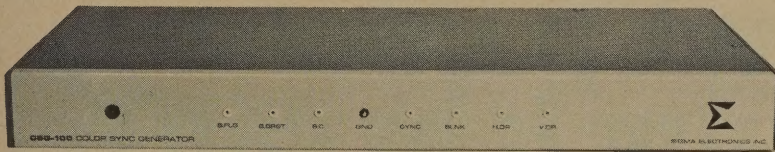
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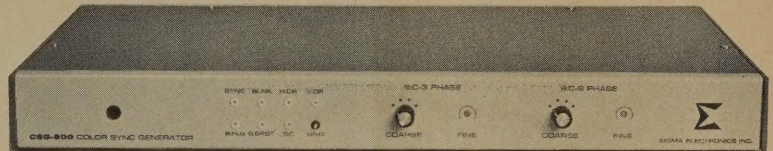
RS 170 with built in color black background generator.



SDA-110 Subcarrier Distribution Amplifier.
One input, two outputs individually adjustable in phase from 0° to 360°.

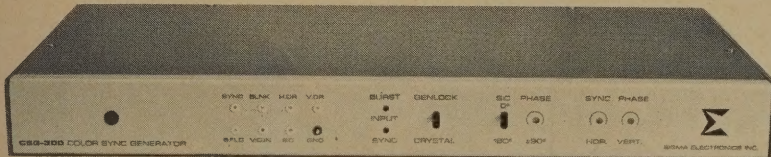


VDA-100 Video Distribution Amplifier.
One input/four outputs.



CSG-200 Color Sync Generator.

Same as CSG-100 with three subcarrier outputs, one fixed two phase adjustable from 0° to 360°.

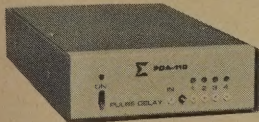


CSG-300 Color Sync Generator.

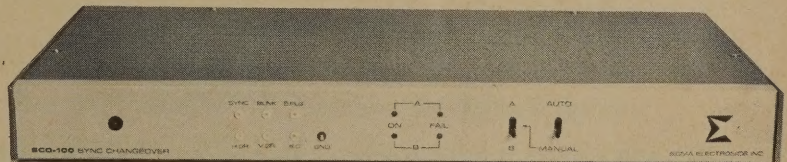
Full NTSC pulse generator with Genlock.



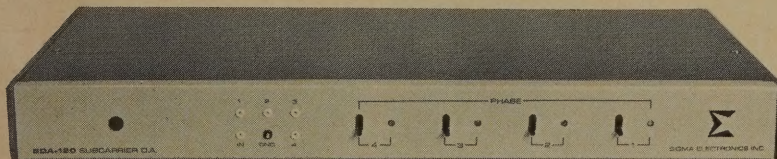
VDA-110 Video Distribution Amplifier.
Same as VDA-100 with sync insert capability.



PDA-110 Pulse Distribution Amplifier.
One input, four outputs individually adjustable in delay (from 0.20 μ Sec to 2.0 μ Sec).



SCO-100 Sync Changeover.
Automatic and manual.



SDA-120 Subcarrier Distribution Amplifier.

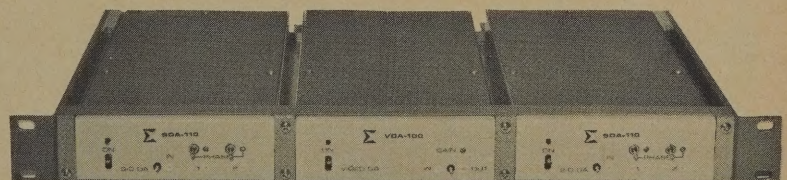
Same as SDA-110 but with four phase adjustable outputs.



PDA-100 Pulse Distribution Amplifier.
One input/four outputs.



VS6-100 Passive Video Switcher.
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FR3-100 Mounting Frame.
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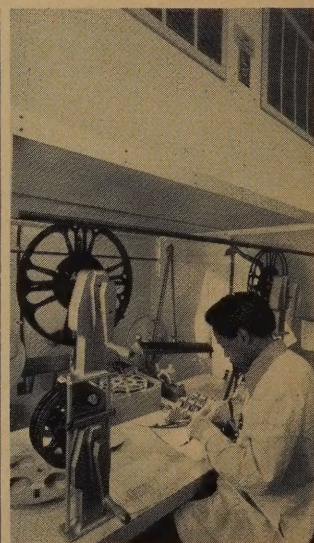
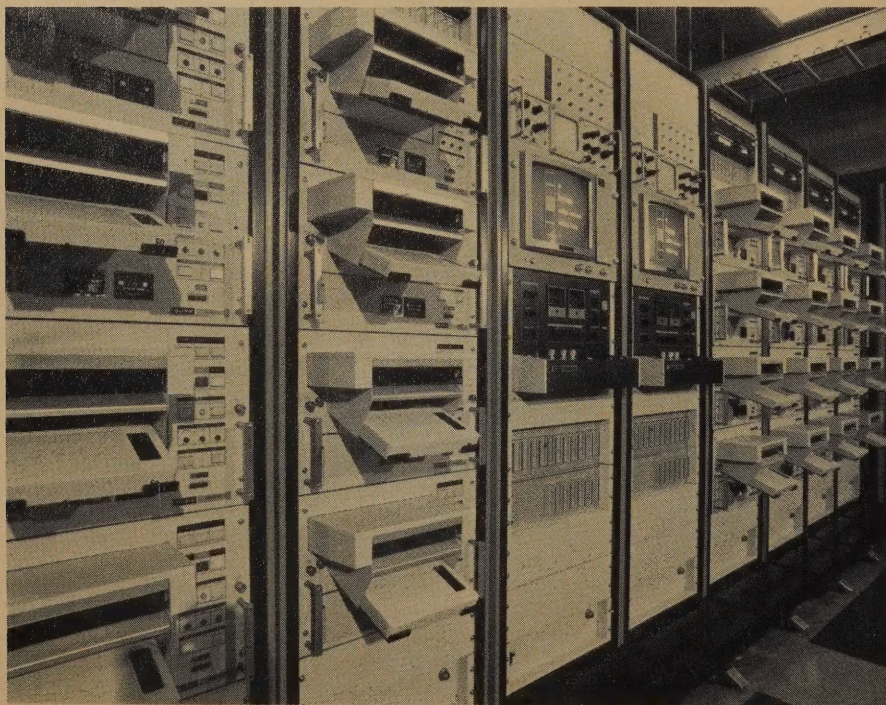
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
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Videography

VOLUME 3 NUMBER 2

FEBRUARY 1978

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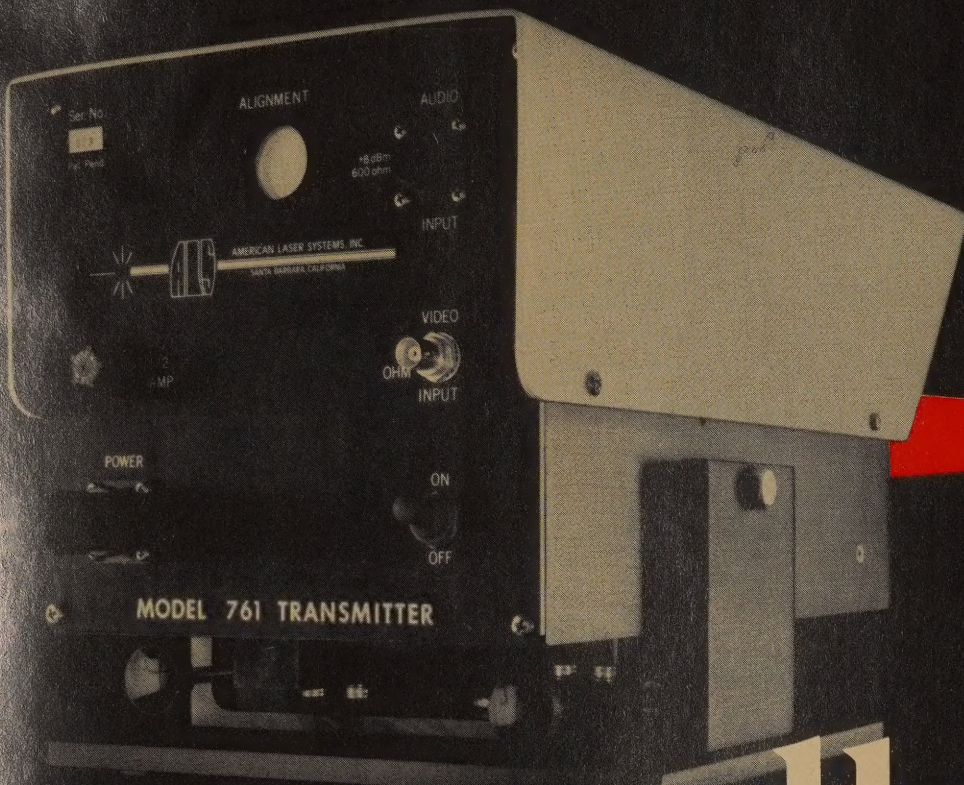
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New video equipment on the market.

COVER: Three visual effects created for broadcast tv by video artist Ron Hays. Can you guess which programs they're for? If not, you'll find out in next month's Videography, which will include a profile of Ron Hays and show how video art has penetrated conventional television. Photos by Alan Kaplan.

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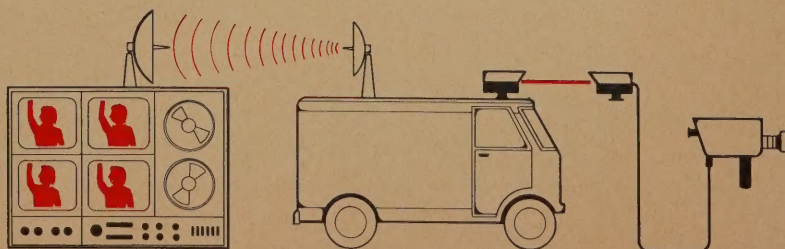
The missing link in TV transmission is no longer missing! American Laser Systems, Inc. has developed a line-of-sight infrared optical carrier to send audio and TV composite video signals up to a

half mile. The '761' capitalizes fully on the potential of Minicams. Save time and manpower needed to lay cable. Extremely fast set-up on a tripod, window ledge, or other stable platform. Utilize your Minicams with greater effectiveness and flexibility. The system can be used as a repeater to transmit greater distances and in duplex mode. Permits

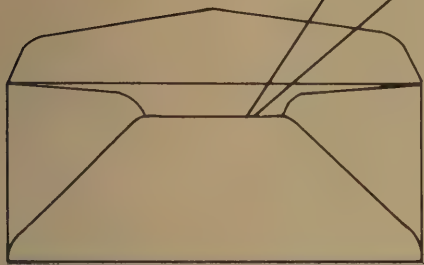
supervisory video and audio to be transmitted to the cameraman at the remote site. Transmission is affected only by extreme fog. Signals are of studio quality and NTSC color compatible. Keep in

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Letters



WESTWARD HO!

I was extremely pleased to see the articles on video art in the Northwest (**Videography**, June and October 1977). Victor Ancona was generous with his time and energy during his visit and studies everything thoroughly. Your magazine shows considerable incentive in covering this kind of work outside the East Coast centers. Mr. Ancona, for his part, should be credited for his acuity in finding those aspects of our scene which makes it different.

And thank you **Videography** for consistently covering video art.

Bill Ritchie

Seattle, Washington

REVIEWEE FEEDBACK

In your October issue, you reviewed my videotape "Unitas: Hope on a Street." I appreciated Howard Polskin writing the review and I agree with him that the audio needs repair which I am undertaking right now. For a 30-minute program completely produced on half-inch tape for less than \$300, technical quality will obviously suffer. In the meantime, Allen Lutwin at WNYC featured the program in January on his new series highlighting independent video producers.

Gary Schultz

Tustin, California

OUR MAINE MAN

In November I spent four days running a camera for the pledge week of Maine's public tv station, Channel 10. I called them to find out if there were any volunteer positions in production, and after telling them my experiences with video, they said I could run a camera (no unions up there). Later I found out that I was going to be paid. While I was there I glanced through some of their magazines including **Videography**, which contained the article "Riding

Shotgun with the All-Night News Boys" (I really enjoyed it).

Channel 10 is quite an interesting station because they're just getting started and are on the fringe of professionalism. They have a small studio with two color cameras (they switched to color about eight months ago) and the staff seemed very interested in doing a good job.

Peter Golden

Colby College

Waterville, Maine

Editor's note: Last March Peter Golden wrote "I Was A Teenage Videographer" for **Videography**. Currently he is a sophomore at Colby College.



RETAIL TALES

I would like to compliment your publication. **Videography** is presently the most informative magazine for today's retail user. Although it is based in New York, I hope you will consider doing some stories about how West Coast retail stores are using video. Even though the East Coast stores have been into video production longer, I feel there are many West Coast stores (including Liberty House) that are producing innovative, high-quality videotape programs.

Howard High

Video Training

Liberty House

Oakland, California

HEARD BUT NOT SEEN

I've heard about your magazine but I've never seen a copy. People have mentioned **Videography** as a worthwhile publication but I have never happened to come across a newsstand where it was on display. Would it be possible for you to send me a sample copy?

Paul Rayton

Los Angeles, California

No problem. Your copy is in the mail already. Videography is sold at selected newsstands throughout the country and over 40 video stores. For the Videography dealer nearest you, see the listings on page 77.

SO FAR AWAY

Our foundation is the national production center for educational tv, which includes programs about sports, culture, entertainment and courses for children and adults.

Three years ago we started a research project dealing with tv and 7- to 11-year-old children. After reading your magazine, we have found several organizations that focus on issues that we are interested in. Could you supply us with the addresses of: Action for Children's Television, the American Film Institute, and the National Association of Broadcasters.

I hope you understand that living so far away from the United States has made it difficult to obtain the information that is so badly needed. We are at your disposal for any information you may want about our work down here.

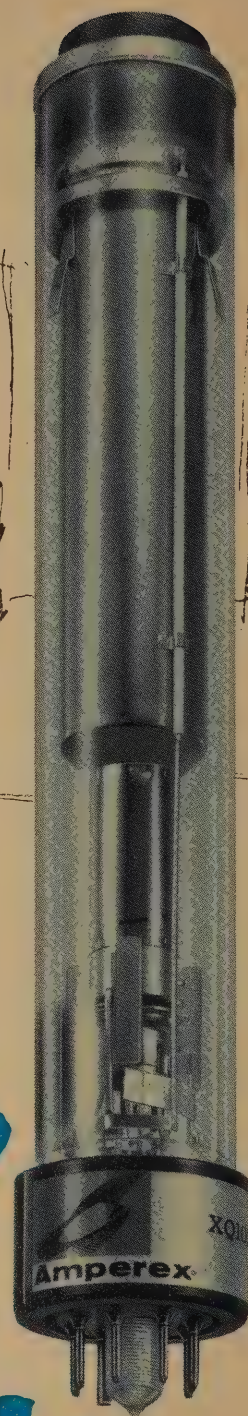
Cornelia Buckup

Chief of Research

Fundacao Centro Brasileiro de TV Educativa

Rio de Janeiro, Brazil

We're glad you've enjoyed reading Videography and have found it useful and informative. The information you requested is on its way.



**Some day,
somebody
may imitate
the Product...**

...but nobody will ever duplicate the Service!



And in TV Broadcasting, it's the service behind the product...that keeps the product out front

On the way to selling more than 50,000 Plumbicon* TV camera tubes, we learned how important Service is to the broadcaster. The first thing we learned was about availability—No TV station, commercial or educational, can ever afford to shut down an operation while "waiting for parts." Plumbicon tubes are instantly available, at all times, through local franchised distributors and through Amperex factory sales representatives.

And we learned the importance of the name Plumbicon to TV stations who have come to depend on it as their assurance of consistent performance and quality.

Because no product is ever "good enough," we taught ourselves to build smaller and smaller Plumbicon tubes that provide performance standards similar to the original (we're down to $\frac{3}{8}$ inch tubes now,) and we learned to produce tubes with reduced comet tailing, with higher resolution and modulation depth, with extended-red response, and minimum lag. Contemporary Plumbicon tubes outperform the original Plumbicon by a wide margin.

We learned that the TV camera user is concerned about the operation of his camera...not merely about the performance characteristics of our tubes. So we provide him with a wide range of expert and valuable information, in print and via our field engineers, to help him get the most out of his TV camera-system. Plumbicon users who are about to install a new camera need only give our

field engineering staff a call and we'll have an expert there to help with the job.

Our franchised distributors, (your own local businessmen,) are carefully selected for their ability to support Plumbicon TV camera systems with on-the-spot customer support and service. We, in turn, support our distributors with two kinds of "seminars" for Plumbicon camera users. One is on video tape, the other is presented "live" by an Amperex field engineer. The purpose of both is to maximize the value of Plumbicon camera systems.

Finally, we learned that the best way to deal with warranty questions was to design the warranty for the customer's benefit—not to protect ourselves...and even then, to interpret the warranty in the customer's favor whenever possible. For example, a customer may return any Plumbicon tube for testing (even one that's technically out of warranty) and we'll subject it to a complete technical evaluation at our expense...and send the customer a detailed engineering report on the tube.

Yes, we've learned a lot about the importance of Service in the 13 years, in the more than 50,000 tubes sold, in the 600-plus TV stations served, since the Plumbicon tube won the Emmy award. Little wonder, then, that the Plumbicon, after all this time, still offers the best all-around package of performance, price, reliability and service available. Little wonder, then, people keep on saying, "There's only one Plumbicon."

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NEWS COMMENT

HBO AND RCA TO SIGN NEW SATELLITE CONTRACT; WESTERN UNION LOSES BID

Home Box Office just announced a preliminary agreement with RCA American Communications to sign a new, ten-year contract for use of the RCA satellite to transmit HBO's pay-tv programs nationwide. The announcement lays to rest widespread speculation that HBO was about to switch to Western Union's satellite. There had been reports of aggressive wooing of HBO by WU, and also talk that HBO was piqued over favorable terms given by RCA to Viacom, HBO's much smaller rival. In fact, putting rumors to rest "was the purpose of this early announcement," according to an HBO spokesman.

The proposed contract will supplant HBO's original 1975 deal with RCA, replacing its four remaining years with the new ten. It also increases from two to three the number of transponders--or spaceborne receivers/transmitters--leased on the bird by HBO. As is now the case, one transmitter will serve the eastern half of the U.S., the other the western half. The third will be used for backup and for "developmental" purposes. HBO, a Time Inc. subsidiary, now beams pay-tv programs from space to 170 CATV earth stations.

A switch to Western Union by HBO, which is the largest video user of satellite services, would have meant a juicy plum for RCA's archrival. Although HBO will not disclose the dollar figure of the new contract, RCA must eventually make the tariffs public.

Meanwhile, Robbin Ahrold has been promoted at HBO to director of a new PR and publicity department, combining affiliate and program publicity with customer relations. Jeri Baker, PR director for HBO since March, 1977, resigned because of what she terms a "philosophical divide" between herself and the company.

OVER-THE-AIR PAY TV: WOMETCO GATHERS AFFILIATES, NST GETS HELP FROM SEARS

Subscription television gained momentum on both coasts recently. In metropolitan New York, Wometco Home Theatre began transmitting from atop the World Trade Center on Channel 60, as well as maintaining its Channel 68 in suburban New Jersey. The signals, which are identical, become scrambled at 8 P.M., when they begin to carry recent uncut feature films. Only viewers equipped with a descrambling box can receive a clear picture. Manufactured by Blonder-Tongue, whose principals still own 20 percent of WHT after selling 80 percent to Wometco Enterprises, the boxes are installed for \$25, plus a \$25 deposit. Monthly fees are \$13.95.

Actively pursuing cable-tv and other affiliates to help market the service, WHT has signed on First Cine-Tel and Box Seat Subscription Television (both in New Jersey), among others. Many cable bigwigs attended a gala presentation recently given by WHT.

Meanwhile on the West Coast, the other major over-the-air pay tv company, National Subscription Television, plans to market its services through Sears, Roebuck. The giant retailer's numerous outlets and extensive service force were important factors in the agreement. NST, jointly owned by Oak Industries and the Chartwell Group, already claims 20,000 subscribers in the Los Angeles basin.

HOME VIDEO BRIEFS...

A refreshing dose of pessimism was added to otherwise rosy home video predictions last month by Creative Strategies Inc. (San Jose, Cal.), a high-technology market research firm. According to one of its reports, the U.S. market for consumer videocassette and videodisc recorders "is expected to grow to \$257 million in 1981," with corresponding sales of 225,000 units for the same year. That's modest compared to the millions predicted by the manufacturers.

The Philips/MCA videodisc will be a two-hour, double-sided optical disc allowing viewing of full-length feature films, according to the latest announcement.

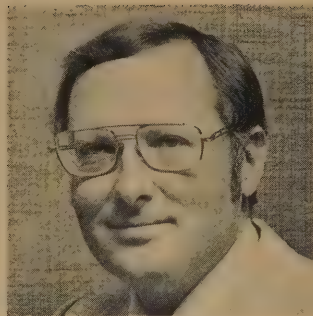
-P.C.



Amperex's Goga



Modern's Campbell



Omega Video's Spiker



Wabash Tape's Holder

People

George Stein, station coordinator for the public tv satellite interconnection project, to director of planning at the **Corporation for Public Broadcasting** . . . Veteran tv program developer **Thomas Madigan**, to director of national program development at Pittsburgh's public **WQED-TV**, with headquarters in New York City . . . At **Public Broadcasting Service**, **Ron Devillier**, advanced to director of program administration, and **Suzanne Weil**, previously director of National Endowment for the Arts' dance program, joins as director for arts and humanities programming.

Jay Campbell, formerly in charge of the video facility at **Chase Manhattan Bank**, moves to **Modern Talking Pictures Service** (New York City) as account executive, promoting the firm's quad production and postproduction facility, **Modern Telecommunications Inc.**, to corporate clients. Campbell also markets **Modern's** sponsored films services. Replacing him at Chase: **Meg Gottemoeller**, formerly at **Merrill Lynch**.

Ron Goga, formerly with **Discrete Semiconductors**, to marketing manager of the **Slattersville, N.Y.**, division of **Amperex Electronic Corp.**, a North American Philips company. The appointment is part of Amperex's consolidation of its Solid State, Active Devices and Electro-Optical Devices divisions . . . **Victor Parker**, promoted to general merchandising manager for entertainment products of **GTE Sylvania** (Batavia, N.Y.), a subsidiary of General

Telephone.

Kristin Adams, promoted to operations manager of the Video Division at **Magnetic Video Corp.** (Farmington, Mich.). Also joining the staff: **Sharon Juziuk**, as tv production coordinator, and **Kristine Osterberg**, as account executive . . . **Steven Minkel**, to treasurer at **Bell & Howell Co.**

Richard Moscarello, once with **IVC**, has joined **Convergence Corp.** as Northeast regional sales manager . . . **John Spiker**, ex-Grass Valley, to **Omega Video** (Lawndale, Cal.) as sales rep . . . **Stephen Gach**, video software producer and consultant, to **Sony** as associate consultant to the company's video utilization dept. He'll be based in Sony's Compton, Cal., office.

James Richardson, recently with **Systa-Matics**, has rejoined **TeleMation Inc.** (Salt Lake City) as field sales engineer for the Southwest . . . **Joseph Birskevich**, to Western sales manager at **Maxell Corp.**, AV Div . . .

David Lierman, to operations manager of **Centurion Industries** (Menlo Park, Cal.) . . . **Tom Fay**, ex-Berkey Colortran, to national sales manager at **Capitol Stage Lighting** (New York City).

Carl Holder, previously with **Information Terminals Corp.**, to VP of product management, **Wabash Tape Corp.** (Huntly, Ill.) . . . **Dale Brown**, advanced to entertainment and industrial services administrator at **RCA Service Co.** (Cherry Hill, N.J.).

Cable TV People

Walt Goldstein, formerly with New York Station **WPIX-TV**, to **Teleprompter** as director of affiliate accounting . . . **James Ezzes**, ex-HBO, to programming director at **Viacom's Showtime** pay-tv service . . . **Miklos Korodi**, joins **Warner Cable** as VP of new business services.

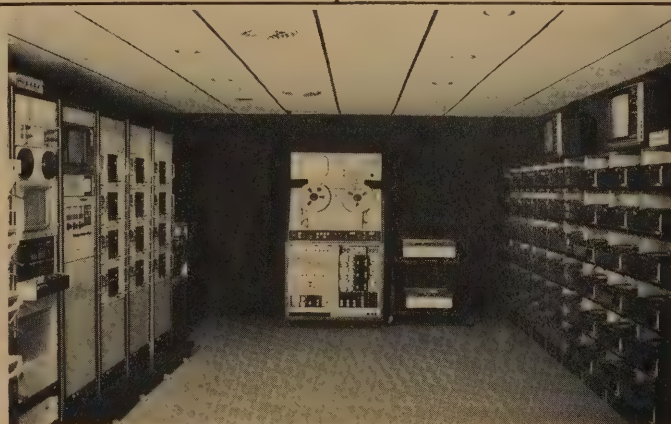
Gail Sermersheim, ex-**Telesis Corp.**, joins **Home**

Box Office as regional manager; also joining **HBO: Winfield Kato**, as Western regional manager . . . **Herbert Miller** hops up to presidency of **Cable Films** (Kansas City, Mo.), a supplier of classic and nostalgic features to CATV systems.

Personal Briefs

Appointed to the **National Assoc. of Broadcasters'** task force on minority ownership: **Eugene Jackson**, chairman of the **National Black Network**, **William Kennedy III**, president of **North Carolina Mutual Life Insurance**, and **Edward Lucero**, president of **Colorado Equity Capital Corp.** . . . Two appointments at the **NAB's** Code Authority: **Richard Burch**, to assistant general manager, and **Henry Roeder**, manager of the Washington office.

Mary MacArthur, previously associate director of the **Creative Artists Public Service (CAPS)** program, to executive director of **The Kitchen Center for Video and Music** (New York City), replacing **Robert Stearns**, named director of the **Contemporary Arts Center** in Cincinnati, Ohio . . . **David Ross**, formerly deputy director of program development at the **Long Beach Museum of Art**, to assistant director for collections and programs at the **University Art Museum** (Berkeley, Cal.) . . . The **Foundation for Independent Video and Films** (New York City) has announced selection of 14 people for its Media Works federal work program for artists, including video-makers **Jacqueline Cook** and **Christa Maiwald**.



THE NEW CONSUMER VIDEO DUPLICATING CENTER at **Magnetic Video**, Farmington, Mich. It boasts over 100 duplicating units for copying programs onto videocassettes for the home market. Capacity is equally divided between the **VHS** and the **Beta** systems. **Magnetic** is making recent feature films available on videocassettes. They're being sold nationwide through a video dealer network.

Home Video Events and People

Guardian Productions (New York City), a unit of black recording producer Spring/Event Records, has announced formation of a home video software division. Guardian president Roy Rifkind and principals Bill Spitalsky and Julie Rifkind say they plan to specialize in video software for the black home market, especially comedy, drama and music. Earlier this year Guardian Productions and ABC Records landed their first hit since their 1976 production deal with Harold Melvin and The Blue Notes' "Reach for the World."

Victor J. Parker has been named general merchandising manager for the Entertainment Products Group of **GTE Sylvania Inc.**, a subsidiary of General Telephone & Electronics Corp. GTE Sylvania will market VHS-format home videocassette recorders.

The **Society of Motion Picture and Television Engineers** (SMPTE) has activated a Video Disc Study Group "to monitor and evaluate the progress of research and development efforts relating to videodiscs." Bob Paulson is the group's chairman.

RCA has introduced "Bio-rhythm," an add-on cartridge for its Studio II home video game. Using the keyboard, the programmer can enter personal data into the game, which then "prepares charts concerning the person's physical, emotional and intellectual cycles for the next 31 days, which are displayed on the tv screen," according to James Badaracco, division VP and general manager, RCA Distributor and Special Products Division.

JVC has released a "fact sheet" announcing a "strong stand" to clarify development and patents of the VHS home video format. It states: "As sole developer and patent holder of the VHS system. . . JVC wants to prevent further distortion of facts." It goes on to explain that JVC manufactures the VHS

machines for itself and for MGA, Sharp, Akai and Hitachi, while Matsushita supplies it to other distributors. "In 1976 RCA asked Matsushita if it could build a four-hour home video recorder. Matsushita took JVC's original two-hour VHS design and modified it to operate in a four-hour mode.

Business Bits

Video wizard **Steve Rutt** has opened up **Downtown Studio**, a production facility in New York's Greenwich Village that uses IVC one-inch with time-base correction, Norelco Plumbicon cameras, and the Rutt-Etra synthesizer. . . **Leader Instruments Corp.** (Plainview, N.Y.), a maker of tv test instruments, has doubled its West Coast activities and moved to larger quarters in Chatsworth, Cal.

Background music supplier **Emil Ascher Inc.** (New York City) was selected by **J. Walter Thompson** to provide a "silly song" theme for its "Take Five with Stiller and Meara" . . . **Bebell Inc.** (New York City), a leading lab, has expanded its facilities.

New York's **WNEW-TV** is the first U.S. purchaser of the BCN Digital Store made by **Robert Bosch Corp./Fernseh . . . Innovative Television Equipment** (Woodland Hills, Cal.) will represent the Miller line of fluid heads and tripods in the U.S. and Canada. . . **Intercontinental Televideo** (New York City), a specialist in international tv standards conversion, has completed a project for **Merrill Lynch's** Audio Visual Center; the large financial-services firm is expanding its video network to several overseas locations.

The Paul Kasander Communications Group has formed The Talk Lab (New York City), a management-training workshop for executives that uses intensive video practice sessions. Cost of a two-day session: \$195. Purpose is to teach managers public and tv appearance techniques.

Videography Calendar

March 5-8—Tucson, Ariz.

International Tape Association Annual Seminar. ITA, 10 W. 66th St., New York, N.Y. 10023. Tel: 212/787 0910.

March 27-30—Kansas City

International Industrial Television Association Conference and Exhibits. ITVA, 26 South St., New Providence, N.J. 07974. Tel: 201/464 6447.

April 9-12—Las Vegas

National Association of Broadcasters Annual Convention. NAB, 1771 N Street N.W., Washington, D.C. 20036. Tel: 202/293 3500.

April 16-21—Kansas City

Association for Educational Communications and Technology Annual Convention. AECT, 1126 16th St. N.W., Washington, D.C. 20036. Tel: 202/833 4180.

April 21-26—Cannes, France

MIP-TV: Annual International Marketplace for Producers and Distributors of TV Programming. Contact: MIP-TV, Suite 4535, 30 Rockefeller Plaza, New York, N.Y. 10020. Tel: 212/489 1360.

April 23-27—San Diego

Seventh Annual Communications Satellite Systems Conference. Contact: Dr. S.J. Dudzinsky Jr., The Rand Corp., 1700 Main St., Santa Monica, Cal. 90406.

April 30-May 3—New Orleans

National Cable Television Association Annual Convention. NCTA, 918 16th St. N.W., Washington, D.C. Tel: 202/457 6700.

May 9-11—Los Angeles

VideoShow. Contact: Tepfer Publishing Co., Box 565, Ridgefield, Conn. 06877. Tel: 203/438 3774.

May 14-17—Indianapolis

Industrial Audio-Visual Association Spring Meeting. IAVA, c/o Geraldine O'Brien, New England Telephone, 185 Franklin St., Boston, Mass. 02107. Tel: 617/743-4460.

May 16-June 3—Munich

Prix Jeunesse International TV Contest for Children's and Youth Programs. Contact: Prix Jeunesse, Bayerischer Rundfunk, Rudfunkplatz 1, D 8000 Munchen 2, West Germany.

May 16-18—Chicago

Video Expo Chicago. Contact: Knowledge Industry Publications, 2 Corporate Park, White Plains, N.Y. 10604. Tel: 914/694 8686.

May 30-June 1—Copenhagen

Advanced Communications Conference and Exhibition. EURO-COMM 78, Nord Video AB, Box 2144, S-103 14 Stockholm, Sweden.

June 6-9, 1978—New York

Visual Communications Congress Expo. United Business Publications, 750 Third Ave., New York, N.Y. 10017. Tel: 212/697 8300.

June 10-13—Chicago

Summer Consumer Electronics Show. CES, 1 IBM Plaza, Chicago, Ill. 60611. Tel: 312/321 1020.

CATV Programs

Search for Tomorrow," a 26-minute videotape produced at the Experimental Television Center in Binghamton, N.Y., by Shalom Gorewitz and Johanna Banderbeck, was recently shown on "Raster," a weekly New York City cable-tv program. The program is a collection of 21 "poetic statements" using manipulated images.

Another offering on the Big Apple's CATV channels: "Relativity: Ken Burgess," a portrait of artist Burgess and his work. The program was produced by lighting designer Joanna Schielke in association with Last Century Communications.

New cable-tv programs from **International Home Entertainment Systems**: "Glen Campbell and Friends," six programs produced by the BBC during a Campbell visit to England; and 18 new musical specials reserved exclusively for cable.

Columbia Pictures Pay Television will offer to pay-tv systems a wide range of Spanish-language programs in cooperation with Columbia Pictures' Spanish-language activities.

The film "Rocky" is one of the features recently shown over **Hollywood Home Theatre** affiliates—PRISM in Philadelphia, Theta Cable in Los Angeles, and Southern Connecticut

Cablevision in Bridgeport, Conn. The PRISM system has also expanded programming with such specials as: "Fusion: The Electric Light Orchestra," a concert filmed before a London audience; and "Spice On Ice," described as a titillating ice revue.

Vista Programming Services (Trenton, N.J.) has reissued National Roller Skating games, kick boxing, and National Football League greats for use by CATV systems. Packaged in series of 13, the programs are available on videocassettes. Vista lets systems keep the programs for their library, "avoiding cumbersome bicycling," according to Vista president Constance Schmidt.

Video Miscellany

Video Tape Network, which runs a bicycled videocassette network among college campuses (Videography, September 1976), has made a deal with **CBS Records** whereby acts on CBS labels (including "Asbury Dukes" and "Mother's Finest") will rent to campus organizations through VTN.

Electro-Optic Devices, a new company for the design and manufacture of fiber-optic components, has been announced by entrepreneur **Irving Kahn**, the new firm's chairman. Engineering executive **Roger Wilson** is president.

Late Briefs

Sony Corp. of America has agreed with **RCA** to provide the latter company with production technology on Sony's one-inch helical-scan Omega VTR. RCA can then use this technology to produce VTR and related equipment worldwide on a non-exclusive basis, according to Sony.

While the normal use of video games won't damage tv picture tubes, "prolonged use of some games may imprint the game pattern on tv screens," according to tests conducted by the National Bureau of Standards and announced by the **Federal Trade Commission**. More than five million tv games have already been sold in the U.S.

Atlantic Richfield Co. has awarded a grant to the **American Film Institute** (Washington, D.C.) to videotape selected seminars at the AFI's Center for Advanced Film Studies (Beverly Hills, Cal.), featuring key film directors, writers, producers, cinematographers, actors and composers.

Video Deals

Robert Paladino, head of **Treister Electronics Inc.** (New York City), has set up a foundation to save the Village Nursing Home, thus preventing the relocation of elderly Marion Tanner, inspiration for "Auntie Mame," the play

written by her nephew. The home was scheduled to be closed for lack of funds. Some of the needed money was generated by the raffling off of one of Treister's VTRs.

Modern Talking Pictures Service, the large distributor of sponsored programs on films and videocassettes, has entered a joint venture with **Modern Telecommunications Inc.**, a New York video postproduction services company. MTI officers include: Robert Weisgerber, ex-National Video Center, president; and Philip Mancino, VP and engineering director. . . **Teletronics International**, one of New York's major production and postproduction houses, has changed its name to **Video Corp. of America**.

Airborne-entertainment supplier **Inflight Services Inc.** (New York City) has landed the contract to install 25 CCTV systems aboard Amtrak cars. . . A new firm, **Gerhard Gschwandtner & Assoc.** (Falmouth, Va.), has been set up to provide marketing and training consultant services for business. Founder Gschwandtner spent five years with American Poclair Corp.

Lee Rothberg Productions (New York City) is now using its newly installed CMX 340X editor. . . Speaking of CMX, Britain's **Marconi** has acquired world distribution rights for **Orrox's** CMX editing systems, which dovetails well with Marconi's recent one-inch deal with Ampex.



Alice Tweedie's Puppets: The Great Leap to Corporate TV

Puppets might be the next big thing in the world of corporate television. Puppeteer Alice Tweedie is banking on that notion.

Formerly a regular with the Muppets on "Saturday Night Live" during the 1975-76 season, Alice has made the unlikely transition from broadcast television to corporate television—with little difficulty. While working the SNL show, Alice heard that AT&T was looking for a puppeteer to perform in a training tape. She called Jeannie Tasker, who was at the time an AT&T producer/director,

and landed her first job in the corporate field.

The three tapes Alice performed in proved enormously successful. She was involved in script consulting, puppet creation, and even props. And Jeannie Tasker, who directed the shows, was sold on the idea of puppets. Says Jeannie: "Puppets can get away with more things than people. They have a built-in sense of humor."

Besides the AT&T tapes, Alice has logged experience with Rombex (puppeteering services for an award-

winning sales tape), Revlon (puppeteer for Revlon sales conventions in San Francisco and Phoenix), and ad agency Foote, Cone and Belding as a puppeteer in a Frito commercial.

With many years of experience as a professional actress, Alice is ready to let just her hands face the camera for the corporate audience. She's firmly convinced that puppets have a place in the starched-shirt world of communications where puppets are usually "yes men" to string-pulling top management. HP

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6. Wanda Hendrix
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8. Alan Hale
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- ☐ Send me a list of available feature films

I am interested in the following:

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- ☐ Jet-set Video (adult programming)
- ☐ Music Video (popular, disco sounds, & religion)
- ☐ Educational & Training Video
- ☐ Travids (travel logs)
- ☐ Newsvids (news & sports events)

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Now there's a ½-inch black and white videocassette system designed for people who want to increase their powers of observation. People who let no detail go unnoticed.

THE NEW VT-350. THE ONLY PORTABLE VIDEOCASSETTE SYSTEM WITH VARIABLE SPEED FRAME SEARCH.

The system is the new VT-350 from AKAI. The only portable videocassette system with a variable speed frame

search that allows you to select any playback speed from stop action up to 2¼ ips. So it makes review and examination

of what you record simple.

Another VT-350 exclusive is the electronic editing capability which assures professional results every time.

These features, along with rugged yet lightweight construction, simple operation and compact design add up to make the VT-350 a system that can meet your most demanding requirements. And, in the final analysis, you'll find it to be the least expensive system of its kind on the market.

THE EVIDENCE. Everything you see here is included. The high resolution camera (more than 500 lines) with C-mount, 8:1 zoom lens, electronic viewfinder and built-in microphone, which automatically adjusts volume levels as you tape. And with an ALC in the camera to compensate for various light levels, you get exceptional results. Just press the trigger and shoot. (Total camera weight is just 3 pounds, 6 ounces.)

Next, weighing in at a mere 14 pounds, is the VT-350 recorder.

With optional attachable three-inch monitor (another AKAI exclusive), you can

play back instantly—in the studio or in the field—to see and hear what you've just recorded.

The cassette itself means no handling of tape and no lost time during tape changes.

And, with AC and battery operation (charger included) the VT-350 is versatile enough and rugged enough to go anywhere you do.

For complete information, contact your local AKAI dealer. Or, if you haven't a clue as to where to find him, call the AKAI Hotline collect (213) 537-8765 or write 2139 E. Del Amo Blvd., P.O. Box 6010, Compton, California 90224.

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Battery time—60 minutes
Resolution better than 270 lines
Record time—30 minutes
Automatic shut-off
Weight—14 lbs.

Camera:

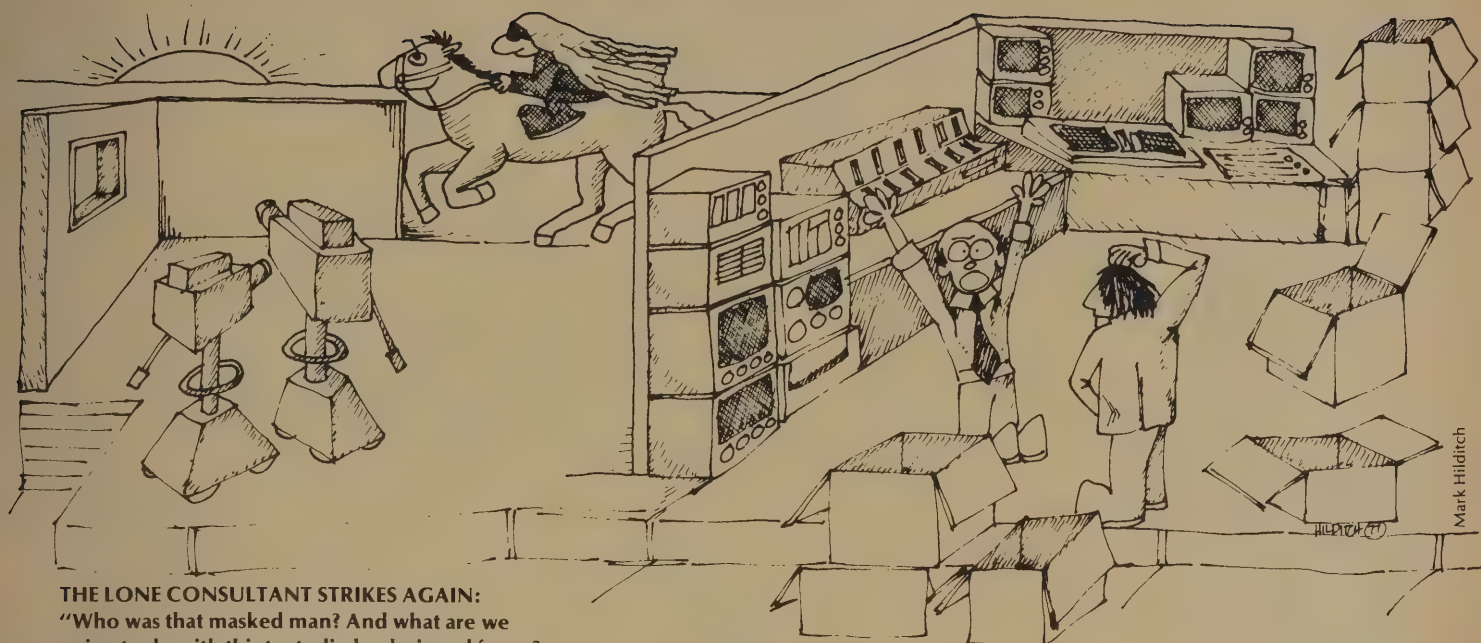
Resolution—500 lines
S/N ratio better than 42dB
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THE LONE CONSULTANT STRIKES AGAIN:
 "Who was that masked man? And what are we
 going to do with this tv studio he designed for us?"

Mark Hilditch

How To Choose a Video Consultant

**Thinking of setting up a tv system?
 Read this for some hints, tips and plain good sense
 about picking the right person to help you.**

by Don Tuite

Video consultants. The woods are full of them. You may be about to choose one to advise you on building a tv system for your organization. How can you be sure consultants know what they are doing?

You could check on his or her track record. The trouble is, how do you evaluate a track record? It takes a few years for an organization to find out it has been pounding money down a rathole. If you call up the tv managers at the last few places the consultant has worked, what are they going to tell you? That they've been seduced

and abandoned with hundreds of thousands of dollars worth of camera tubes and transistors? That their production output is about one percent of what they estimated when they sold the idea to their bosses? Of course not. Instead, they'll tell you that their systems are presently "about ninety percent up and running," and that as soon as the personnel department approves their "modest requisitions" for a couple of minimum-wage grunts to run camera, switch video and edit, they'll be running full bore... as soon as somebody writes some scripts.

If testimonials don't count for much, what else can you do to judge tv consultants? Well, you can ask your consultant to walk you through an imaginary production. And that doesn't mean starting at the point

where you decide how to light the set. It means starting at the point where you identify an actual communications need and a method of filling it.

Defining an audience

There's no point in saying "We want a recruiting piece" and calling that a communication need. That's baloney. First you have to say something like: "We want to communicate with chemical engineering seniors in the upper third of their class who will view this tape before talking with our campus recruiting officer." That's a start at nailing down an audience.

Objectives

Your objectives are your next step. You could state an objective like this:

The author, a producer of instructional videotapes at Tektronix Inc. in Beaverton, Ore., has published several technical articles and worked as chief engineer at two video operations.

"We want these students to accept our offers of employment." Well, that's too vague. Ask yourself, "Why do some candidates reject job offers?" Perhaps they think your pay is too low and your working environment too stuffy. In that case, you can state an objective like: "We want these students to understand what exciting work we do and what a great benefits package we have and what a pleasant family-like atmosphere we all work in." That's better, but it needs to be expanded to something like this: "We want these students to understand that they will be working on projects like so-and-so, where they will be able to publish in this and that journal, or like so-and-so, where they can help in licking the lollipop shortage. We want them to see that when they add profit share and dental plan and major medical and tenure and life insurance to their base pay they will have the best benefits package in the industry. Finally, we want them to know that some of our best engineers never bathe and we still don't hassle them." Now that's a statement of objectives!

TV is more than talking pictures

A lot of folks in video haven't progressed past the notion of talking pictures. They like to write an essay and then come up with some cartoons and words on title cards to cover what the essay says. They don't understand that your audience gets to see a lot of broadcast tv.

You have to work to use video. Do you have exciting projects to talk about? Show them in-progress. Use shots of people making things happen. Or talking enthusiastically and naturally about what they're doing. Do you have benefits to communicate? Dramatize! Shoot the kid in the dentist's chair and then cut to the parent opening the bill marked, "paid in full."

A script? Now?

Once you know how you're going to achieve your objectives, ask your consultant where a script is going to come from. Do you hire somebody? Do you use somebody already on staff? To what does that person charge his or her time? How about a freelancer? What does that cost? How many productions do you plan to make in a year? Does that justify a freelancer or somebody in-house? Better write that down in the budget before you spend everything for cameras.

Fine, you've carried it this far. Now have the script written. Your consultant should be able to help whomever you've selected as

scriptwriter do the job. That script will tell you a lot. Like how long it takes to finish a complete script. And just how many executives who get the script for approval really fancy themselves rewrite artists? Now you're starting to get your real education about video.

Finally! Some Hardware!

You've noticed that so far, you haven't had to ask your consultant anything about equipment. That's great. It's a shame it so seldom happens that way in real life. Only after you have a script is it time to start talking hardware. But slowly. Ask your consultant what you need as a minimum to shoot this script. Have the consultant show you, step by step, how it would be done. Do you plan to shoot in a studio? How big will it have to be to hold your sets and cameras and a control room? How many cameras does it take to shoot

Equipment salesmen in consultants' clothing will be exposed when you ask them to drop their brochures and talk communications.

that script? Most novice scriptwriters automatically write for three cameras. Keep that in mind when you spec equipment later.

Sketch the floor plan of your sets and have the consultant show you how you'll need to light them. Then ask how much power capacity and air conditioning those lights require. If you do all this now, you'll avoid the common pitfall of a too-small studio with too little current capacity.

Perhaps you want a mobile set-up for location shooting. Ask your consultant to tell you about lighting remotes. About miking talent in areas with high ambient noise. About picking up radio interference in long mike cables. About shooting outdoors in very hot and very cold weather.

Regardless of where you shoot, be particularly inquisitive about audio. Ask your consultant how you can correct a mistake in your audio after the production is done. Audio blunders happen more often than video blunders and they are frequently more difficult to correct. Don't let your consultant cover it with a reassuring wave of the hand. Have it explained until you can understand

exactly what the process is.

By tying your questions to a real script, this way, you're forcing the consultant to deal with what you really need, not with what the consultant sold to the last three clients.

Be realistic about personnel

Discipline now. Tear yourself away from all those slick equipment brochures and put the next hard question to your consultant. How many people does it take to run this stuff? Use the script again. Have the consultant explain about an operator for each camera, a floor director, someone to shade video and mix audio, someone to run the tape machine, someone to switch, a director. If it's suggested that some jobs be done by the same person, ask for details of those jobs and then decide how much you'd like to be doing all that at once for the salary you expect to be paying.

What you're doing here is establishing a place in your budget for people to get the job done and criteria for selecting those people. Nobody expects video equipment to run itself, but you'd think they did, the way they allocate their budgets. Now that you know how big a crew you'll need, perhaps a consultant can tell you what to do with them while no productions are in progress.

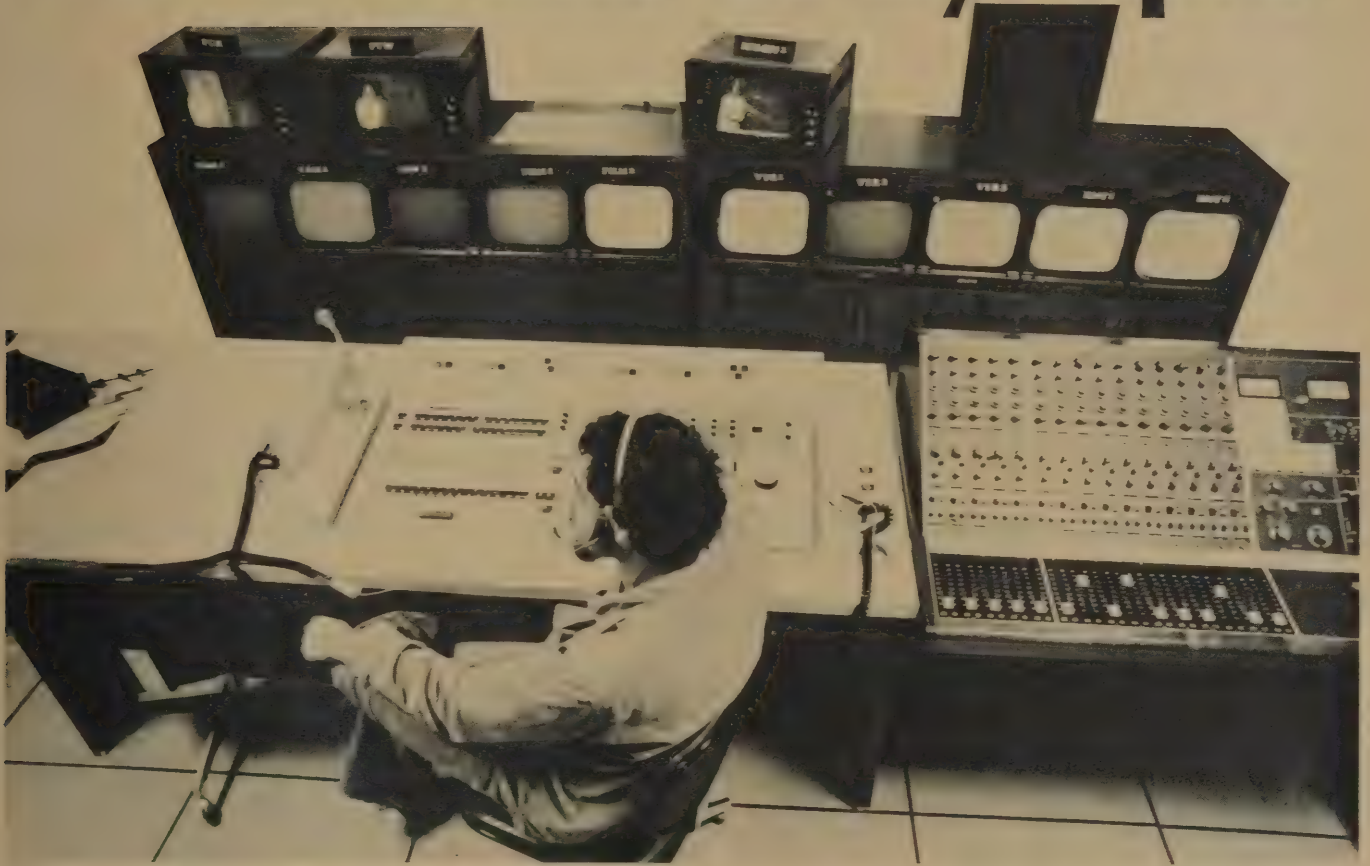
The disaster difference

These are all problems you can expect in your own installation. What you're doing by actually producing this first script without any equipment of your own is to spot problems before you invest heavily with your own money, and while you still have the services of your friendly consultant.

With one of your own productions solidly behind you and an actual program "in the can," you'll know enough to work creatively with your consultant to design a tv facility that really fits your needs. By the time you've finished this first production, you should have found a consultant who can give you reliable advice. The con artists and the equipment salesmen in consultants' clothing will have washed out about the time you told them to put away their equipment brochures and talk about communications processes.

You'll have invested a fair amount of time and money, but it's small change compared to what some telecommunications systems cost. And if it spells the difference between an effective corporate communications and a half-million dollar disaster, it's a worthwhile investment.

New Scene at Synapse



Big changes are rocking the pioneering video center at Syracuse University

When it began, Synapse was called a video center for student involvement, a cable-tv system, a portapak funhouse, an alternative video center, an electronic lifestyle. Starched-shirt critics even labeled it a hippie video collective. In reality Synapse is a center for professional experimental video. And in its tumultuous eight-year existence, it has ruffled feathers, raised eyebrows and made skeptics sniff. But mostly, it has carved an innovative niche for bold experimentation by videomakers who might not have had access to top quality equipment and facilities. In short, Synapse has built up a solid reputation from its unstable early days and now looks forward to a larger role in the field of innovative television.

Synapse consists of Syracuse University's cable-television system and original color studio that were built by its youthful founders when

by Lance Wisniewski

they were students, a visiting-artist studio production program, and a broadcast-quality postproduction program in the University's renowned Newhouse Communications Center. Additionally, there was a videotape retrieval system, the legacy of participating in the city's cable-television planning, and involvement in numerous computer-oriented projects. These largely experimental undertakings were run collectively by a staff of artists and

The author was a founder of the Synapse program in 1970 and served as codirector until June, 1977. He is now president of Innervision Media Systems where he produces documentaries and video studies of the environment.

video pioneers for several years in an academic environment with federal, state and University funding.

In order to help artists (Synapse now prefers the term "videomakers") create video works, major changes have been made in the Synapse program. Organizationally, Synapse has split in half, with the Visiting Artists Program moving into Syracuse University's S.I. Newhouse School of Public Communication and the student programming activities of the cable-television system remaining in the University Union.

The color studio production program was suspended, at least for this year, while the staff reassesses the need for this service and its ability to provide it. The postproduction program remains the most important of Synapse's unique contributions to video as an art and is unique because of its sophistication and size. For the fourth year, videomakers have access

to broadcast equipment in the Newhouse Center ranging from two quads, a time-base corrector, lower-format VTR's, full audio and video mixing, a character generator, and film chains.

Now, thanks to a grant from the National Endowment for the Arts, Synapse has added a CMX 340X automated editing system to Newhouse's two quad VTR's. The staff has seen what the system can do and is hoping it will increase productivity. They know it has increased accuracy and reduced the hassles of the old Editec method. But Synapse's production director and cofounder Carl Geiger points out that effects must be recorded in advance on a separate reel, time coded and then entered into the computer for editing.

In addition, Synapse is attempting

to raise funds to interface a cassette machine to the system so that editing can be done directly from ¾-inch to two-inch with no transfer in the middle, as well as a computer-controlled switcher. Most of the videomakers in the program originally record on ¾-inch cassette and then come to the Newhouse facilities to take advantage of the broadcast equipment for editing and mixing.

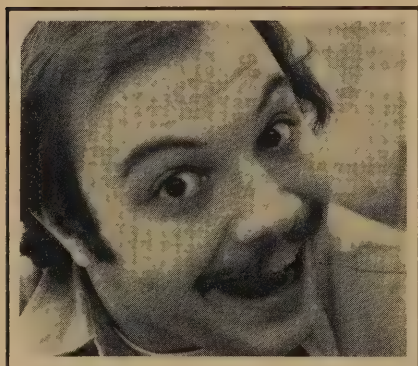
The major difference between the Synapse postproduction program and the handful of artistically inclined broadcast programs with comparable equipment has been the availability of studio time. When the students in the academic curriculum go home for the evening, the master control room becomes available for innovative work with video. The production assistant and engineer generally work

with the videomakers until midnight. This goes on four nights a week for ten months out of the year.

Now with the addition of the CMX, one of the more time-consuming activities—selecting edit points and entering them into computer—does not need to cut into the working studio time. Generally the videomakers dub their material to two-inch with SMPTE time code laid in the cue track. The tape is then dubbed back to a lower format with the code now keyed into the picture, and the producer takes it away to prepare an edit list based on the exact hour, minute, second and frame of each transition. This may happen at Synapse's viewing room or any other place the artist may choose. The list of edit points is then entered before the editing session begins. Of course,

Is There Life After Synapse?

Throughout the years, Synapse has been the launch pad for the careers of many video and television professionals. **Videography** was eager to find out how Synapse affected the lives of some of its pioneers. We couldn't reach all the Synapse people we would have liked to (for instance, video artist Bill Viola was in Indonesia working on a two-month project), but we did ask seven former members the following question: To what extent did the Synapse experience affect your current career? Their answers:



John Trayna; N.Y., N.Y.

At Synapse: operations director

Currently: video instructor, independent producer and **Videography** columnist

"I think it really set the cornerstone for the most part. Whatever I'm currently doing in the media is philosophically colored by the Synapse experience. It helped shape a philosophy and an attitude.

"It opened a whole new world for me—a world they didn't give me at the Syracuse University School of Television and Radio. I'm one of the few people who came out of the Synapse experience with a degree in television and radio production. I got

that from the Newhouse School of Communications. What they were training there was totally different than what the Synapse experience yielded. As a result, I found out how grants are awarded, how you apply for grants, and how to create independent projects and programming using alternative equipment and smaller formats.

"My frame of reference looking back now is that at the time we were playing guinea pigs for the equipment manufacturers and for the network minicam units-to-be. We set the trend. I don't mean we individually, but I mean people like ourselves all around the country who were doing the same thing—all the people from Radical Software and that era.

"One of the things that used to tick us off at the University was when the University would run a prospective student tour through Synapse. The tour leaders would say, 'This here is a student-run tv system put together by the students. The University supports it and does this, that and so-on.' And of course we thought, 'You guys don't give us a nickel. What the hell's going down?'

"What's Synapse now? Just a memory."



David Ross; Berkeley, Cal.

At Synapse: part of Synapse parent organization (University Union)

Currently: Assistant Director for Collections and Programs, University Art Museum, Berkeley, Cal.

"The Synapse experience didn't affect my current career a great deal. What I learned about video, I learned from the art world, and at that particular time, from the Everson Museum of Art (Syracuse, N.Y.).

"Lance (Wisniewski) and I did purchase the first portapak for Synapse. We drove to Watertown . . . no, no, . . . it was Utica, and we bought a portapak and a Sony 5000.

"And that's the answer to the question."

Paul Dougherty; N.Y., N.Y.

At Synapse: postproduction coordinator

Currently: Unitel videotape editor

"Even though it appears that there's no correlation between what I'm doing now and Synapse, the

editing "on the fly" is still possible, but less desirable because it is more time-consuming and fewer productions can then be served. Adding up all of this access would create quite a bill for the independent video community at a comparable commercial production house.

Who pays the bill at Synapse? Syracuse University's contribution of time is obviously enormous and operating expenses are almost totally supplied by the New York State Council on the Arts. As a result there is no charge to the videomaker. Because of the grant from the State, access had been on a first-come, first-served basis to independent videomakers whose postproduction needs were suited to the unique capability of the technology available. Surprisingly, few people have been

turned away. This contrasts sharply with Synapse's now-defunct Color Studio Production Program, which was much smaller and often had to choose from among the projects of dozens of applicants.

But New York State video artists increasingly are having to justify their works. Most of the concern has been for the visibility of the large investments of tax money into Synapse's TV/Media program and other programs. Who is viewing the results? Because Synapse has received the State Council's second largest media grant for the second year in a row, expectations of it are high. Synapse TV/Media program director Lydia Silman expressed the Art Council's thoughts on the matter. "Synapse at Syracuse University is a vital resource for the video community of New York

State," she stated. "The Council has enthusiastically supported this program in order to meet the increasing demand for higher-quality media productions and facilities by providing sophisticated postproduction equipment to artists in the state."

The first-come, first-served access policy was far too random to ensure quality. The best path to visibility, it is believed, is broadcast of Synapse-produced programs. Because of its unique potential to fulfill this role, the Synapse staff now feels a certain responsibility for the future of state funding for video as its own art form. Because of this assistance, New York State has probably become the world leader in this new area.

Taking all of this into consideration, new selection guidelines have been established for Synapse's visiting

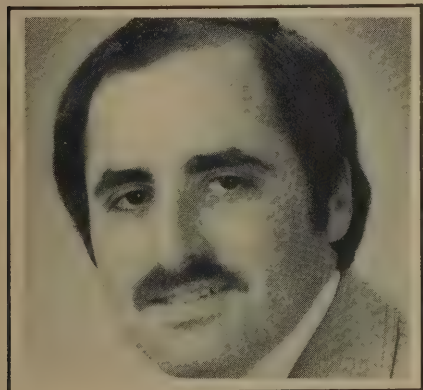
Synapse experience has been a very positive influence. I mean Synapse was an experimental arts-oriented place and Unitel is a production house that makes tv commercials. As far as I'm concerned, Synapse was about the best education in tv anyone could ask for. It was ideal."

Fred Horowitz; Ridgewood, N.J.

At Synapse: programming director
Currently: President, Box Seat Subscription TV Inc.

"It gave me good managerial experience. I was Synapse's first programming director back in 1971.

"When I got out of Syracuse University, I applied to all the production houses in New York City. Of course they all looked at my resume and said, "Get away little boy." But I walked in off the street to Teleprompter and they asked me if I wanted to be in their management trainee program. My first assignment was in Elmira, N.Y."



Pat Faust; N.Y., N.Y.

At Synapse: involved in all operations
Currently: program assistant, TV Media, New York Council on the Arts

"It has afforded me the opportunity to become involved with video and the arts in a way that was not available through most major public and private institutions. Synapse provided a new orientation toward the use of media other than commercial television as we know it. There was lots of hands-on experience and production. I learned how to use video from both a theoretical and practical standpoint. As Synapse progressed over the years, it has become a much more important facility in terms of distribution and postproduction.

"Without Synapse I would not have had the qualities and skills that I possess today. And that includes the knowledge that I picked up from many of the artists that came through the program."

Bob Burns; Syracuse, N.Y.

At Synapse: codirector
Currently: independent producer

"It pretty much determined what I'm doing now. I'm just completing a production now that will be shown at the Anthology Film Archives in New York this winter. Of course, one of the biggest advantages working at Synapse was the talented people I got to work with. People like Lance (Wisniewski), Paul Dougherty, Bill Viola and John Trayna.

"Is it snowing up here? Of course it is!"



Gail Burnett; Alexandria, Va.

At Synapse: executive producer of "SU in View"

Currently: Looking for work in small-format production. Formerly associated with Smith-Mattingly.

"I used to put together a weekly program on the Synapse system called "SU in View." Just being around the portapaks and all the other equipment was a fantastic opportunity. The hands-on experience was great—waveform monitors, proc amps, character generators and so on. If I had interned at a broadcast television station, I never could have handled that stuff because of union restrictions.

"Also, when I was producing the Synapse show, I got a chance to produce, write, report, and even handle the technical aspects of the show. This came in handy when I was working at Smith-Mattingly because much of what I was doing there involved that kind of across-the-board experience."

videomakers. All applicants are expected to demonstrate at least three qualifications. The first is their experience with the video medium as shown by an example of past work that indicates sufficient skill to direct the successful postproduction of the videomaker's project. The second criterion is the degree to which the production makes use of the unique facilities that are available at Synapse. Finally, the producer should demonstrate the degree of preparedness necessary to finish the proposed production in the form of a rough edit, edit script or outline.

On top of these basic criteria are

to determine eligibility had surfaced as one potential difference between the New York State Council on the Arts and the National Endowment for the Arts. Now that this problem seems resolved, the Synapse staff believes that all three organizations want to work closely together so that the video art community does not become the ultimate loser. Panelists at the NEA seemed critical of selectivity at Synapse at a time when the New York State Council on the Arts feels it necessary to help insure continued state support. This may not apply to all New York video centers, but does take into account Synapse's special

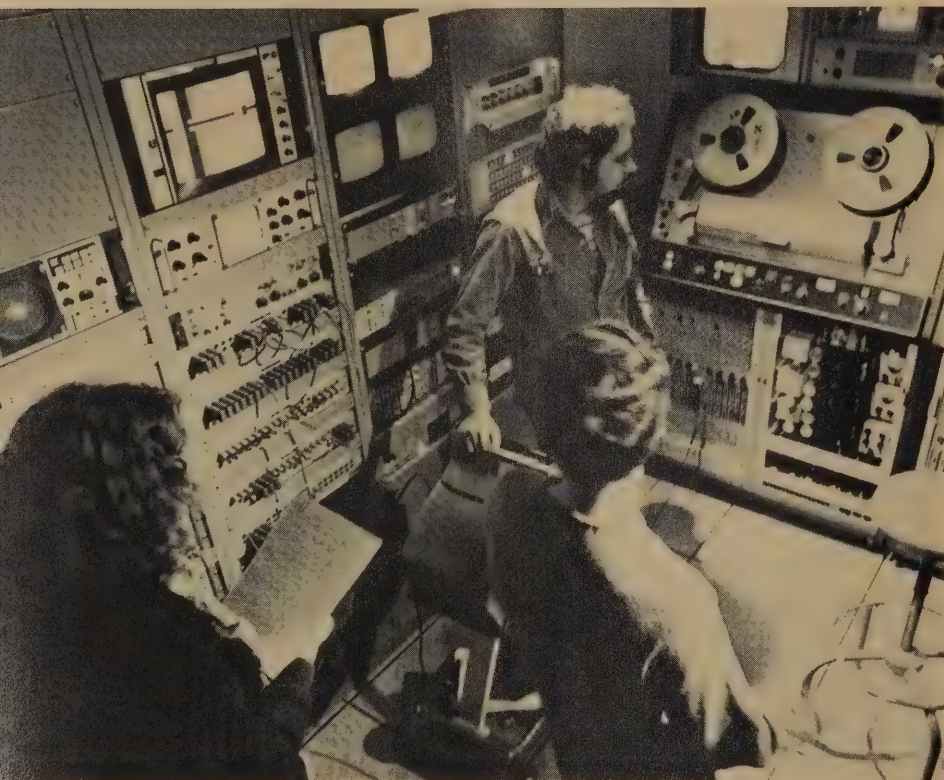
grams of certain public television stations. Widespread hostility existed among artists who felt deprived of their right to show their work under numerous conditions imposed by stations that claimed sovereignty. The New York State Council on the Arts took the side of the artists. Consequently Synapse, whose staff members were also artists, overreacted and failed to protect its own interests. This altruism almost backfired. The rights agreements are being modified to ensure at least minimal exposure on broadcast and cable television channels, with outlets such as exhibitions, museums and libraries still under discussion. Plans for a Synapse broadcast and cablecast are being completed.

With the objective of extended distribution, Synapse has taken the responsibility for increased technical standards. Broadcast perfection is seldom found in an academic institution even though the facilities may rival the best productions centers, as is the case with Syracuse's Newhouse Communications Center. It took several years to bring together the broadcast equipment and the small-format requirements of the artists. Production director Geiger has expressed the greatest optimism about Syracuse University's new video services supervisor Rodger Albert. "Since he took over in September, Rodger has been extremely sensitive to our needs and very willing to help us achieve the highest quality," Geiger remarked. Albert was well prepared for the task. He logged over six years at General Electric as a video design engineer before joining the video services at the University five years ago.

Equally well prepared is the staff engineer, Tom Klemesrud, who regularly works with the Synapse visiting artists. Klemesrud has been a production and postproduction engineer at broadcast stations around the country for the past eight years. Armed with a B.A. in television and film, he adds a great deal of personal production experience to his technical knowledge.

Assisting the videomakers with the planning and execution of their work is Dean Irwin, new postproduction assistant. Dean has worked at ABC in New York as a tape operator and at Global Village as an instructor.

With all this new and talented personnel, and with its bevy of sophisticated equipment and its reputation for innovation and experimentation, Synapse has become a center, both physically and spiritually, for a new wave of video production.



Production assistants Dean Irwin (top) and Tom Klemesrud (in sweater) and video artist Chris Maiwald (holding script) in the Synapse master control room. Maiwald used the facility to put finishing touches on one of her tapes. Photo on page 17 shows Irwin at the video switcher in Synapse's production control "A".

two more subjective elements that will act in favor of a proposal: an innovative or unique approach to the video medium; and the potential for distribution and public exposure. The ten proposals judged to be the best will receive a special designation. It is not exactly clear what this amounts to at this time, but program director Henry Baker suggests that these videomakers will be the first to receive artists fees should funds be secured for this purpose. In addition, they are most likely to receive additional attention in Synapse's distribution efforts.

The use of a residency requirement

role. Because it is one of a handful of similar facilities in the country, it should not be expected to provide the same access as the hundreds of places where videomakers can edit on half-inch or $\frac{3}{4}$ -inch. Or so Synapse argues.

The lack of promotion and distribution of product from the Synapse program has also proved to be somewhat of a liability. Individual programs have been taken by their producers to all forms of distribution, but rarely under the Synapse banner. Ownership of video art software rights has been a controversial issue especially regarding the major pro-

Hospitals and Video: Prescription for Success

by Walter Anderson

Whether or not you're in the communications business, chances are that someday you'll be involved in medical communications one way or another.

Suppose you become a patient in your local hospital. During your stay you'll probably have hospital procedures explained to you by some sort of audio or video presentation. When you return home you may be provided with audiovisual aids to tell you how to recuperate more effectively.

Video camera with special lens gives close-up views of microsurgery over the CCTV system at the Jewish Hospital, Louisville, Ky.

Or suppose you're the relative of a patient. In that case you might be shown by audiovisuals how patients react to a certain disease or its treatment and how you and the patient can cope.

As a person concerned about health-care issues, you may view tv programs telecast by your local medical institutions on a wide variety of health subjects, ranging from alcoholism to X-rays.

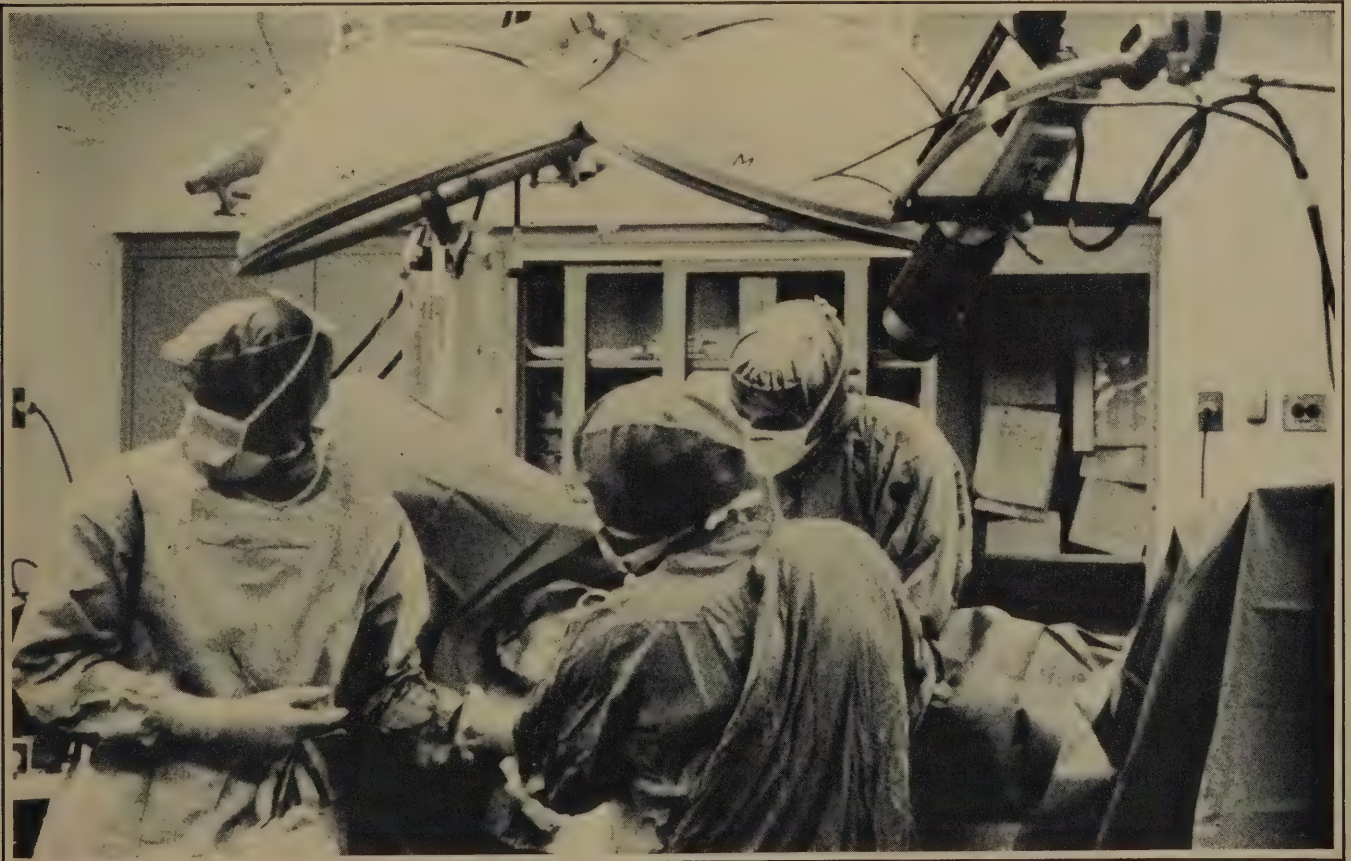
And as a potential contributor, you may be solicited through television, videotapes or other media for a contribution to your local hospital.

Expanding communications

A recent survey by this writer of several dozen hospitals and medical centers indicates a tremendous interest and activity in video and au-

diovisuals. Virtually every organization contacted endorses the concept and many are already deeply involved in full-time AV programs. The Texas Medical Center at Houston, for instance, has used AV for medical communications for the past 25 years. Johns Hopkins in Baltimore has a similar AV program, operated almost like a private company within the institution providing the medical center with highly qualified professional service on a cost basis. Other institutions are equally active, but few approach these two in size, scope or budget of the AV program.

There is no doubt among the institutions surveyed for this article that AV is a valuable adjunct to existing communications programs. In many cases it adds an extra dimension that makes the overall programs more ef-



fective. Because of television, the public has become accustomed to seeing and hearing information in more graphic ways than can be provided by the traditional printed literature of the past.

The main use of AV in medical institutions is, by far, educational or, in a broader sense, informational—especially if the medical center is also a teaching institution. The medical communications department at The Texas Medical Center, for instance, is an integral part of the University of Texas System Cancer Center, which includes the M.D. Anderson Hospital and Tumor Institute, one of the leading comprehensive cancer centers in the United States (see sidebar).

The majority of audiovisual departments grew out of the traditional medical illustration and photography departments. The original purpose was to provide photography or art for patient documentation or staff education. Now these departments have moved into such areas as patient education, community education and public relations. Their growth is directly related to the rapidly growing need of hospitals and medical centers to meet the demand for more information about health matters by a variety of audiences, including the patients, hospital staffs, and the general public.

Patients' rights

With the large turnover of personnel at many institutions, it is often necessary to train and retrain hospital staffs. This is costly in terms of manpower, equipment, and time. New personnel have to be constantly introduced to the institution, educated about the medical facilities, trained about specific procedures and then kept informed in subsequent months

and years. In the past this was done by working personnel or through printed literature.

Now many organizations simply show an orientation film or videotape to acquaint new personnel with the institution, and then provide more specific programs for detailed explanations of certain subjects. The presentation itself can be often handled by one individual, but through the magic of videography can include interviews with various staff members, speeches and demonstrations.

In many hospitals, certain medical and surgical procedures have to be explained repeatedly to interns, residents, nurses and other staff members. This means that they may have to take groups into an operating room to witness the procedure. Not only is this inconvenient, but it can hamper the operating-room team or jeopardize the patient. Furthermore, some procedures may occur only once in a while, not always when a class is watching. A videotape of the procedure, produced when it happens, can be played and replayed at any time.

With the advent of the Patients Bill of Rights, which ensures the patient greater privileges, many hospitals now are required to provide patients with more detailed information about various health problems and what the hospital will do to resolve them. Patients have a right to know what's wrong with them and are no longer satisfied with reassurances that "you won't understand what's to be done but we'll do everything in your best interest."

Methodist Hospital in Brooklyn, N.Y., for example, has a closed-circuit television system over which it shows programs describing what happens in

the operating room. The program is produced by placing a camera on a stretcher, wheeling it into the operating room, and positioning it so that it sees everything the patient would see from the operating-room table. Before undergoing surgery, a patient may simply turn on the tv set and watch as much of the program as he or she can take. Patients claim it has helped reduce preoperative trauma and given them greater insight into what happens during a surgical procedure. Some patients will argue that the less they know the better; they simply don't want to understand what will happen. At Methodist, they at least have the choice.

Insight through video

Doctors frequently play tapes for patients that explain the nature of medical problems. Thus, the doctor or nurse doesn't have to repeat the same explanation for every patient who comes through the office. In some hospitals, presentations are given to patients who are awaiting radiation therapy or diagnostic radiology to alleviate the tension and fear that many patients have about the unknown.

A number of hospitals are documenting patient medical records with videocassettes. They believe that a moving picture of a patient can reveal more about him or her than a still photo or a description. Also, a physician studying a patient who has undergone diagnosis or treatment can at first hand see the nature of the patient as well as determine what previous care has done for the patient in motion, moving and talking, or even in repose, can reveal much that would not otherwise be apparent.

There is a growing use of video for community education, and many hospitals have produced a wide variety of programs that are made available to local residents and patients. Lenox Hill Hospital in New York City, for example, has operated a store-front health center open to one and all free of charge. Local residents simply walk in, check a list of health topics, and ask to see or hear one or more programs. The videotape is placed by members of the hospital staff on the playback equipment in individual viewing booths. The same programs are telecast over closed-circuit television at scheduled times to patient rooms or day rooms so that patients may learn more about their own or other medical problems. The patient simply checks the telecasting schedule and tunes in on the program he or she wishes to see.

The Baptist Medical Center in Birmingham, Ala., uses video extensively for patient education. Below: Wesley Hollingsworth, AV assistant, edits tapes for hospital's CCTV system. Right: one of the free-of-charge viewing locations.



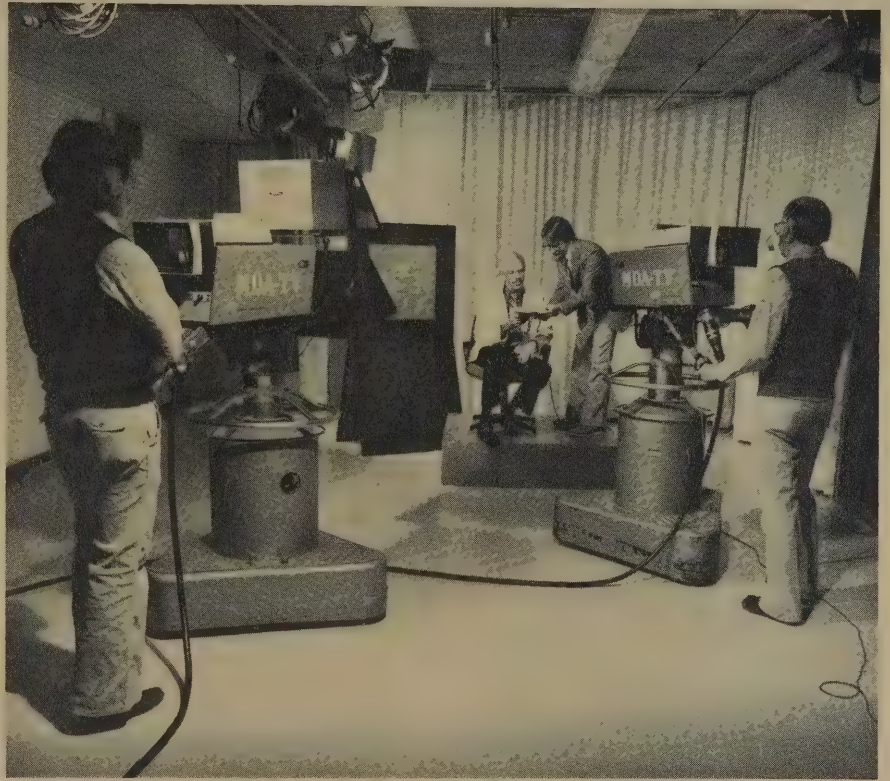
Starting a facility

Videotapes produced at medical centers are often made available to local tv stations so that the information is broadcast to a much wider audience, thereby disseminating the medical knowledge in the community and giving favorable publicity to the hospital as a public-spirited institution. In many cases the local hospital happens to be the best source of information about that health problem, and the expertise of the staff is made available to the community in ways that would be impossible on a one-to-one basis.

Because video is relatively new at most medical institutions, there is still a great amount of confusion and resistance to it. Most institutions already have a photography or art department, but have not yet moved into videography, which includes the application of videotapes and/or closed-circuit television. There is a feeling that this aspect of AV is expensive and requires greater expertise than what is already available in existing creative departments, to say nothing of the problem of space to accommodate the facilities. Because of this, many organizations start out in a small way before plunging headlong into a broad video program. They often use the talent that's already on board or hire a technician to help develop video. Their largest problems are to decide just what kind of program to establish, where to turn to get information about staff, organization, equipment and production. The best suggestion is simply to go to an institution that already has a successful program and then to imitate it. Or to hire a professional who is experienced in the field to set up the department from scratch.

Many organizations already have some video facilities but have not yet centralized them as a formal service. Memorial Sloan-Kettering Cancer Center in New York had a medical illustration and photography department for many years, but only recently has gotten involved in audiovisual in a more formal way. After many internal requests for AV assistance, the Center formed a task force to look into the possibilities of an AV department. It discovered to its surprise that it already had extensive equipment on hand (almost \$350,000 worth) but it was owned and used by individual departments (which had obtained it usually through grants that often restricted the use to specific projects).

After more than five years, the task force finally recommended that a formal department be established



Taping at the Texas Medical Center: director Bob Melton clarifies a point.

A Super Center, Texas Style

The Medical Communications Department at the University of Texas System Cancer Center of the Texas Medical Center, Houston, Tex., is one of the oldest and best-organized institutions of its type in the United States. It has been in operation for a quarter century, employs 59 people and has an annual budget of over \$1,500,000. The department occupies over 9,000 square feet in a new building and provides a wide variety of audiovisual services for the Center. It consists of an art section, a motion picture/television engineering/projection service, a photography laboratory, an audiovisual library, and an administration unit.

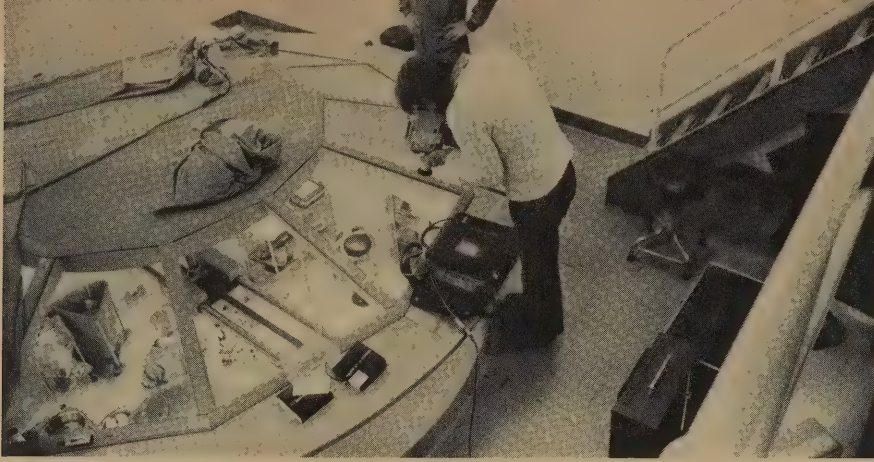
- The art section designs and produces public and professional brochures from design to final production, as well as charts, graphs, and medical illustration posters for use in publications and staff presentations. Recently, the section was expanded to handle animation for motion pictures and tv.

- The department's motion picture tv unit produced several programs last year that enjoyed a wide circulation throughout the United States. It also produced numerous videotapes for continuing education courses for the staff as well as informational programs for patients. The unit's equipment includes color cameras, videotape recorders, and editing systems; the programs are said to be broadcast-quality. An internal cable-tv system permits immediate telecasting of programs to any point with the medical center as well as to other centers by way of 30 available channels. The center also has catalogs of all the video programs available to the staff as well as outside organizations.

- The scheduling/projection service, a subsection of the motion picture/tv unit, handles the scheduling of most classrooms within the complex. AV equipment required for conferences, classes or meetings is scheduled through this service, which also coordinates conferences and seminars sponsored by the institution elsewhere in the community.

- The photography section illustrates a wide range of subject matter for scientific and clinical purposes and for public information. More sophisticated methods enable the handling of photomicrography, surgical photography and infrared and fundus camera work. Each year, they produce more than 244,000 slides and 37,000 color photographs documenting the progress of patients.

The Texas Medical Center is a nonprofit institution, so the fees charged for services are based on actual costs. According to E. Lynn Baldwin, director of medical communications, the most difficult problem in starting and maintaining an AV department is to "gather qualified personnel, purchase expensive equipment which has a limited life span, and establish a market for services within the organization, institution or community." Judging by the success of his operation, it looks like he's resolved most of these problems.



and in October 1977 the Center created its Audiovisual Department. It hired a director from a neighboring institution and is now in the process of coordinating all the existing facilities, equipment and personnel under one roof.

Inevitable in the future

Whether an entirely new department is established or an existing department is expanded, there will be many problems to overcome. The two most difficult ones, according to our survey of medical communicators at various hospital and medical centers, are management and production. Many hospital managers still regard a video or AV department as a luxury they cannot afford. The communicators or the public relations staff may have to convince them that video is inevitable in the future of medical communications and that it is a necessity, not a luxury. It may help to demonstrate to management the financial economies that can be effected as well as the savings in time, labor, effort and travel. It is cheaper to send a cassette out of town by mail than a doctor or nurse by rail or plane.

It is also less time-consuming to communicate internally via video than to take up the time of the working staff. Furthermore, it may be possible to market in-house-

produced videocassettes to other institutions. Although this may not make a big profit, it can offset costs. Baptist Medical Center, which has been involved in video for about five years, has been able to produce acceptable-quality video productions with limited editing and recording equipment on a low budget, claims Rich Forsman, AV technician. "You must first determine goals and then select the proper equipment to meet the goals."

An important use of video is in fund raising, and it is this application that can really help convince management that video is a worthwhile addition to a hospital communications program. Methodist Hospital, for example, produced a movie called "The Blueprint of a Dream" which described its building program. Shown by public relations to many outside groups as well as to all hospital personnel and patients, it describes the hospital's community services and recommends that they should be expanded to keep up with demand.

There is also the problem of interdepartmental rivalries and institutional politics. The departments that may already have a video operation may be reluctant to lend it to another department or give it to a centralized AV department. The establishment of such a centralized de-

partment requires top management decisions and support. Generally speaking, it should be set up as a new department, and not within public relations, personnel, medical communications or education.

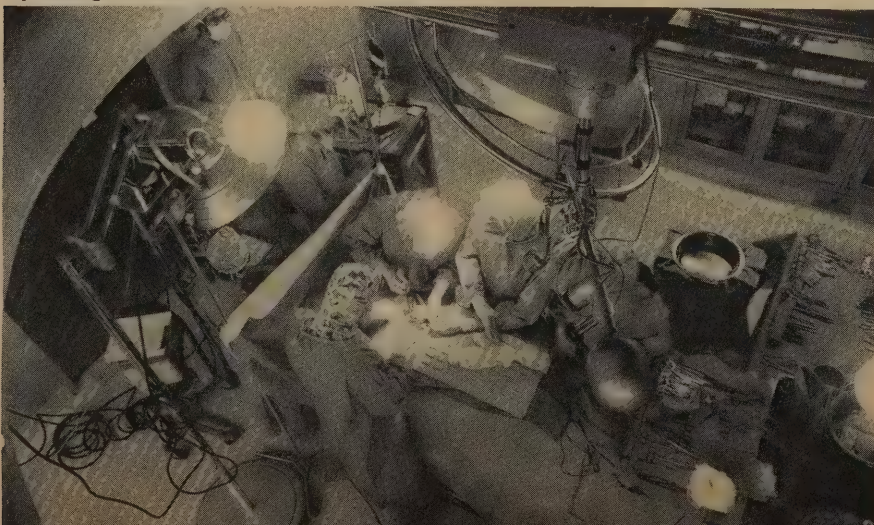
Clashing egos

An important consideration in establishing or operating a video program is the maintenance and servicing of equipment, especially if it is loaned to other departments. Herbert Kadison at New York University, which has been involved in audiovisuals for 15 years, says that the cost of repairing AV equipment is astronomical: "Equipment that is borrowed is either not returned or is returned damaged. Therefore, make sure that your users are instructed properly about your equipment, check every part, have adequate sign-out slips and insist that equipment be returned on time so that the next user will not be disappointed. Keep an up-to-date record of serial numbers and your institution's decals or property labels."

Another problem expressed by medical communicators is the difficulty of deciding which medium is most appropriate for the subject and how to produce professional-level material. There will always be many differing viewpoints as to how a given subject should be presented. The doctor, for instance, may see it as a technical medical presentation whereas the communicator may see it as a popular-science feature. Both may be right or wrong at the same time. How, for example, do you explain nuclear medicine or retinitis pigmentosa to a lay audience? Who should write the script? How should it be produced? How much should you spend on the project? To whom should it be directed? How candid can you be? And which members of the professional staff should be featured and given credit? The medical communicator will have to be qualified as a technician, a creative producer and a diplomat to coordinate the varying opinions of such highly motivated and strongly egoistic people as doctors, scientists, nurses and hospital administrators.

It is here that the true test of the video director will be made. He or she must maintain control of the program and make the final decisions. It isn't easy and it won't always be possible to make the right decision, but it can be exciting and, believe it or not, even fun.

Video is used to document operations for educational purposes at the UCLA Medical Center in Los Angeles. A cameraman shoots through an observation dome (above) at the operating table (below).



The author is assistant director, publications, in the public affairs office of Memorial Sloan-Kettering Cancer Center in New York City.

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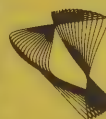
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- "Film Packaging, A New Direction", Lee Bobker, Vision Associates, Inc.
- "Times Have Changed . . . Now, How You Say it is More Important Than What You Say", Patrick McGrath, Case & McGrath, Inc.
- "Videoconferencing is Here", John Fox, Satellite Business Systems, Inc.

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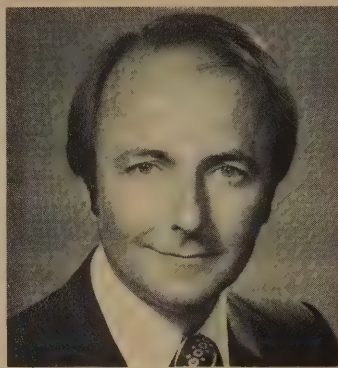
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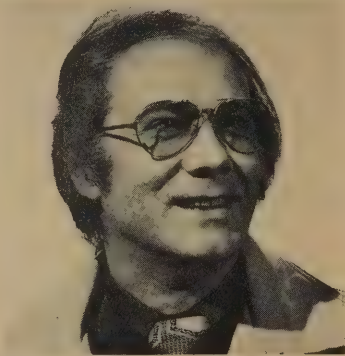
EXHIBITS • SEMINARS • FILM & TV PERSONALITIES

**AL BOND**

Manager, media center, Texas Instruments Inc., Dallas, Tex. Coordinates all studio and field production for a video network worldwide in scope, reaching over 400 locations and 16,000 employees. Has University of Tex. BFA in radio-tv production. Was news media coordinator at NASA space center in Houston. Has worked at commercial stations.

**BILLY BOWLES**

Public affairs manager—programs, General Telephone Co. of Florida, Tampa, Fla. Manages tv and AV center, including 2 multimedia theaters and 15 specialists. Firm's video network has over 200 locations fed via cassettes, microwave and cable. Trains over 10,000 employees and produces weekly employee news show. Has BS from Florida State.

**MIKE BOZIDAREVIC**

TV studio manager, Sears Roebuck & Co., Chicago, Ill. Supervises operation of entire tv facility, which is means of communicating with company's retail, distribution, and catalog units all around the country, most of which have ¾-inch playback machines. BA from Columbia College, Chicago. Attended Belgrade (Yugoslavia) University medical school.

**CLIFF BRAUN**

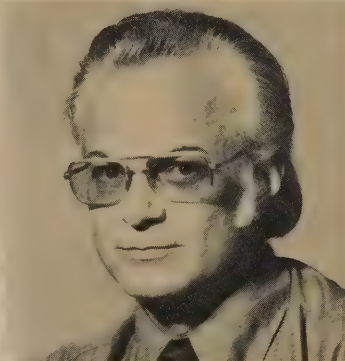
District manager, television center, Illinois Bell Telephone Co., Chicago, Ill. IBT's television center is part of the company's public relations unit. Was previously VP of programming and administration at WFLD-TV, Chicago. Says: "At Illinois Bell, television now rivals the printed word as our most effective medium for internal communications."

**RON BROWN**

Assistant VP, tv communications, MarketDyne International, Philadelphia, Pa. Manages firm's tv operation, which consists of 5 full-time staffers and a video network of 235 playback locations across the country. Owned by insurance giant INA, MarketDyne also distributes informational programs to 55 INA offices. Has BS from Ithaca College and M.Ed. from Temple.

**WILLIAM BUCKLES**

Supervisor, video communications, Phillips Petroleum Co., Bartlesville, Okla. Responsible for all video programming, including management communications, employee information, and training. Oversees facility's budget. Received BFA from Kansas City Art Institute. Started at Phillips in graphic design section. Saw video bloom into 3-camera operation.

**TOM CLAYTON**

Manager of tv and media services, corporate training and management development, Hewlett-Packard Co., Palo Alto, Cal. Supervises tv and media services. Company has video playback equipment in 180 world-wide locations. Holds Masters in educational broadcasting from San Diego State. Previous positions include executive producer, San Diego ITV.

**EILEEN COLLINS**

TV Studio manager, corporate training and management development, Hewlett-Packard Co., Palo Alto, Cal. Supervises all tv production personnel and schedules tv production facilities. Department is involved with in-house production, duplication and distribution of tapes and film for product support, employee development, training and communications.

**DEMPSEY COPELAND**

Video communications specialist, public relations dept., Solar Turbines International, San Diego, Cal. Responsible for planning, budgeting and implementing video programs to meet the world-wide requirements of the company. Presently producing a program in Russia for the Nefta-Gaz trade show. Has degree in telecommunications and marketing.

**LEE COYLE**

Division manager, public relations, Ohio Bell, Cleveland, Ohio. Believes industrial television has the potential of being the most powerful communications tool available to the corporation. Is VP of Council on International Non-theatrical Events. Past president of Industrial Audio-Visual Association. Formerly reporter for the Jersey Journal. PhD from Western Reserve.



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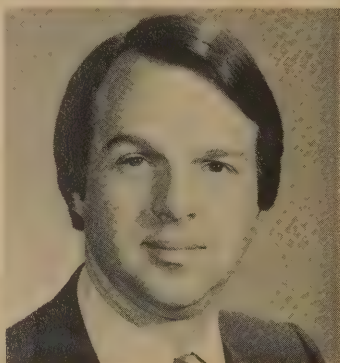
JAMES DAMON

Manager, audiovisual planning. IBM Corp.-GBG, White Plains, N.Y. Coordinated implementation of IBM's international videocassette network to company locations overseas. Received BA from Yale. Worked previously at NBC network operations. Past president of the Council on Nontheatrical Events, Washington, D.C. Chairman, AV committee, ANA.



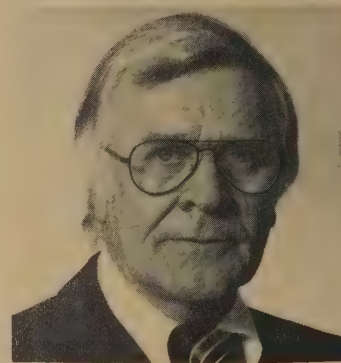
DON EDWARDS

Assistant manager, visual communications, public affairs, Canadian National, Montreal, Canada. Handles television and graphics activities within the visual communications department. Programs are produced in French and English for cassette distribution on company's cross-Canadian network. Has BA in Communications Arts from Loyola College of Montreal.



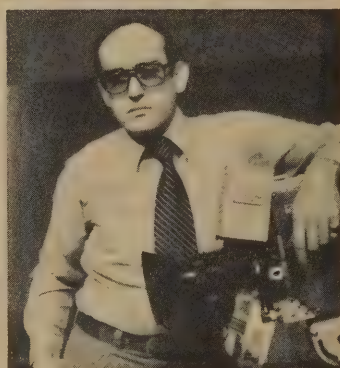
GRANT ERICKSON

Producer, special communication services dept., The Goodyear Tire and Rubber Co., Akron, Ohio. Directs production of programming for the firm's video network. Goodyear uses video for sales training, marketing and management communications with 250 dealers, district offices and field training centers. Holds Masters in cinema from Bob Jones University.



MAXWELL EWING

Teleproduction services manager, public relations resources, Atlantic Richfield Co., Los Angeles, Cal. Serves as executive producer on all productions. Most challenging assignment: producing a 20-minute documentary of the company-sponsored Jesse Owens games, which concluded at 1 P.M. and was shown, complete with musical score, at 7 P.M.



ALFONSO FABRIS

Administrator/producer, Personnel, Ortho Diagnostics/Johnson & Johnson, Raritan, N.J. Acts as producer/director and management consultant for the family of companies. Has Masters in tv production from UCLA and BA in tv production from Loyola University. For 5 years worked at Telesistema Mexicano, the largest tv network in Latin America.



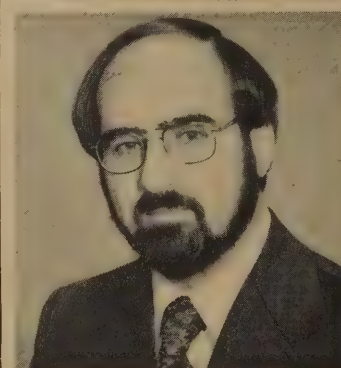
LARRY GIBSON

Director of audiovisual communications dept., Employers Insurance of Wausau, Wausau, Wisc. Current president of ITVA. Responsible for AV production and distribution facilities staffed by 4 full-time and several part-time personnel. Company uses video for entry-level product knowledge training, supervisory training, classroom roleplay, and corporate reports.



MEG GOTTEMOELLER

Second VP, manager of media services, corporate communications dept., Chase Manhattan Bank, New York, N.Y. Consults with Chase management on communications solutions to various corporate problems. Produces videotapes. Graduated Temple University with a Masters in communications. Previous positions include senior producer with Merrill Lynch.



RONALD GREEN

Director, Video Communications Center, Mutual of Omaha—United of Omaha, Omaha, Neb. Develops, organizes and manages the corporate closed circuit tv staff and facility of company. Establishes policies, procedures and budgets for the department. Last year, the video center produced over 50 videotapes and duplicated 8,000 copies. Has worked with Bob Hope.



DONALD HAWS

Assistant VP, corporate communications, Equitable Life Assurance Society, New York, N.Y. Manages creative arts div., including AV services. Firm has broadcast-quality studio feeding over 100 programs annually to more than 200 videocassette field locations. Has BA and JD from University of Penn. Believes in "exploiting the tremendous advantages of video."



LOU JACKSON

Video producer-director, sales training, Caterpillar Tractor Co., Peoria, Ill. Works with clients from other company departments to produce video training and information programs. Started career as professional photographer, later joined Caterpillar to produce and direct AV programs. Greatest challenge: "videotaping in 110-degree Arizona heat."

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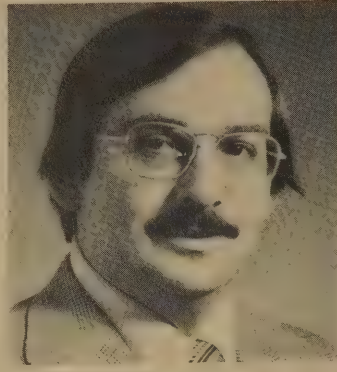
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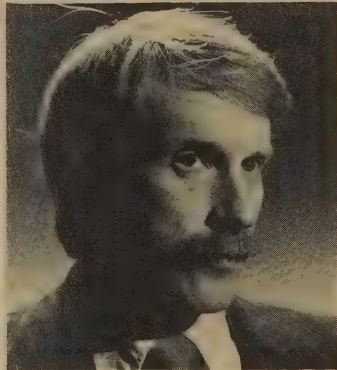
VIC JOHNSON

Director, AV services dept., public and government affairs, Standard Oil Co. (Indiana), Chicago, Ill. Manages entire department, including personnel administration, budgeting, setting desired creative levels, costing and charge-out. Video is part of firm's integrated corporate communications facility. BA and MA from Governor State University.



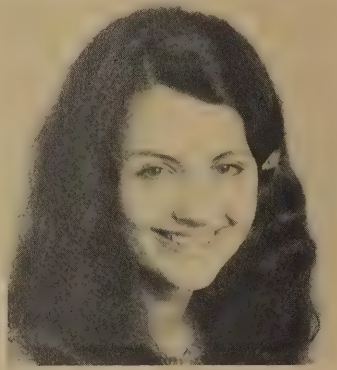
MICHAEL KOWALSKI

Manager, AV/tv media, corporate affairs, SmithKline Corp., Philadelphia, Pa. Directs operation of firm's AV, video and photographic resources. Produces videotapes for training, employee and management communications, sales promotion, and public service. Also does an employee tv news program. Past president, Delaware Valley ITVA chapter.



RICHARD KRAUSE

Video communications specialist, public affairs, Public Service Co. of New Mexico, Albuquerque, N.M. Manages the PNM video center. Designs and produces employee communications and training programs fed to 17 outlets. Degrees from Universities of N.M. and Mich. Was producer for public station KNME-TV and media instructor at Universities of N.M. and Tex.



TERESE KREUZER

AV production supervisor, public affairs, Citibank, New York, N.Y. Produces employee news program. Is a publicity director of ITVA. Received BA from Swarthmore College. Most challenging experience in video: doing 2 shows on very tight time schedule, 5 days from assignment to delivery of program. Writes articles for magazines. Champions ITVA women's rights.



ROBERT LAURENCE

Senior producer-director, corporate tv center, Pacific Telephone, San Francisco, Cal. Oversees various tv productions and acts as office operations manager for productions support. Graduated San Francisco City College. Employed by Pacific Telephone for 27 years. Coordinated live production of AT&T annual shareholders meetings. Now S.F. ITVA chairman.



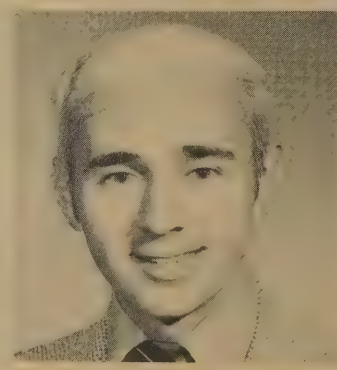
SHERRY LEIBOWITZ

Manager of audio visual media services group, manpower development center, Morgan Guaranty Trust Co., New York, N.Y. Produces videotapes and slide programs for employee training and recruitment. Uses video to outline corporate policies and philosophies. Has Masters in Media Ecology from NYU. Previous jobs include media professor at NYU.



NEIL LOVE

Manager of AV creative services, education and communications center, Texas Instruments, Dallas, Tex. Advises management on uses of AV communications. Responsible for creative aspects of all productions. Company uses video for training, employee communications as well as for teleconferencing and continuous news distribution. University of Buffalo BSEE.



PAUL LOWRY

Staff supervisor—tv programming and promotion, public relations/employee information dept., AT&T, New York, N.Y. Holds English degree from University of Scranton. Previous positions include: producer/director for Pennsylvania Bell, announcer for WDAU-TV/WGBI Radio, Scranton, Pa. AT&T's video facilities are among the world's most extensive.



KATHI MAGUIRE

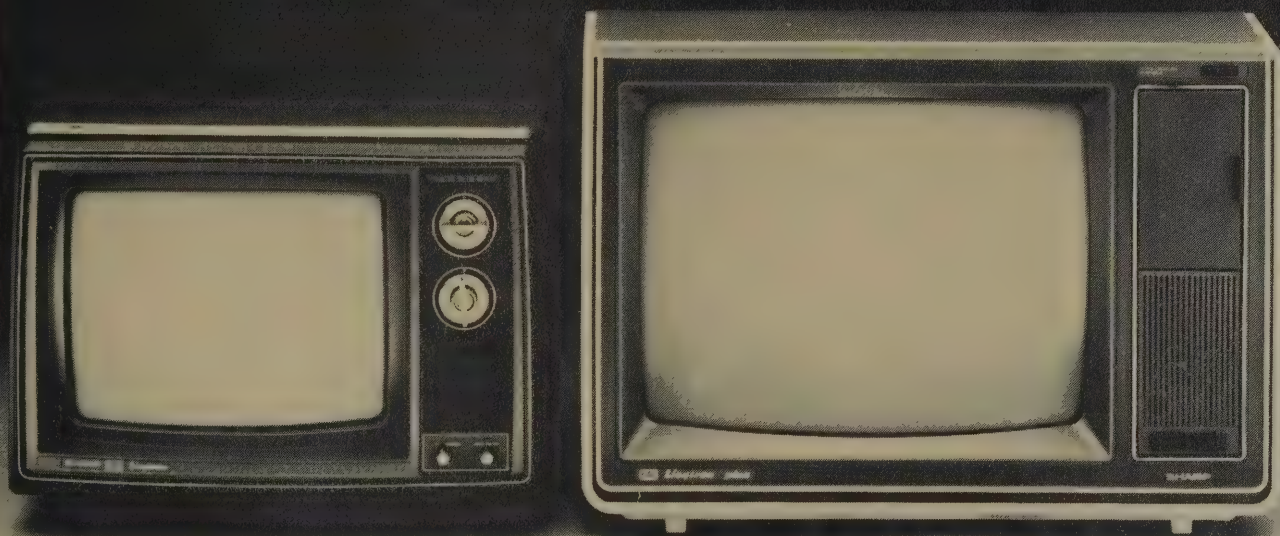
Training specialist, communications and training, Prudential Insurance Co. of America, South Plainfield, N.J. Writes, produces and directs tv programs for sales promotion and training. Attended Rutgers University. Most challenging assignment: took employee orientation program out of an 8-hour format and put it into a series of tv modules.



MARIE MARCHESANI

Director of audio/video resources, agency operations/development, Equitable Life Assurance Society, New York, N.Y. Designs, develops and produces all software for the company network, which extends to 260 locations in 50 states and Puerto Rico. Has degree in management. Organized her division proving video as a quick and efficient tool for training.

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**EUGENE MARLOW**

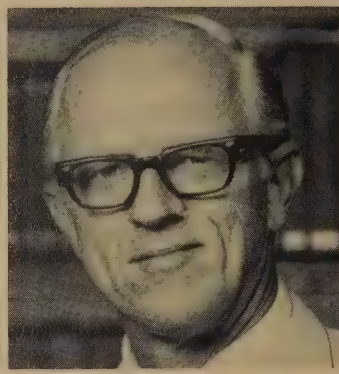
Manager, corporate video communications, Union Carbide Corp., New York, N.Y. Coordinates company's worldwide video activities as well as using video to help solve the company's short- and long-range organizational problems. Last year, company produced 200 video programs; up 100 percent from 1976. Working on PhD in Media Ecology.

**ROBERT McEMBER**

Manager, training techniques, flight operations, Eastern Airlines, Inc., Miami, Fla. Holds Masters from Stetson University. Retired U.S. Air Force Colonel. Has chaired numerous video conferences. ITVA offices held include chairman of the board and regional director. Supervises Eastern's television production workshops at Miami International Airport.

**JOHN NANOVIC**

Manager, public relations, Chemical Bank, New York, N.Y. Directs internal communications and is now completing pilot video project consisting of 9 shows aimed at a bankwide audience. Also videotapes specialized meetings and forums for limited distribution. Has BA in journalism from Notre Dame; also attended Pace. One-time editor of Stars and Stripes.

**DONALD NASH**

Unit head, photographic services, Exxon Co. U.S.A., Houston, Tex. Directs and oversees all video and AV activities. Produces weekly news show, "This Week at Exxon," distributed to 35 locations in U.S. and 18 ships at sea. Develops video for training and product marketing. Attended Tulsa University. Went into U.S. Army. Worked for own and other firms.

**GERALDINE O'BRIEN**

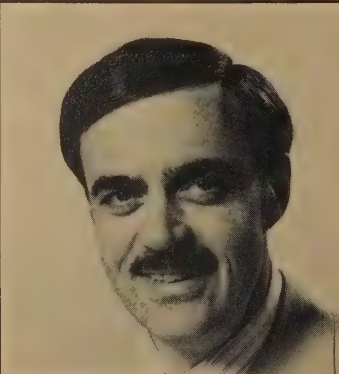
Public relations supervisor, CCTV and audiovisual, New England Telephone, Boston, Mass. Supervises all in-house tv production and distribution. Company has used tv since 1964, expanded studio in 1968, and has seen 30% increase in production each year. Plans conversion to color. BA from College of Notre Dame of Maryland. Early experience in print.

**DONNA OLIVER**

Planning and production representative, video communications, Phillips Petroleum Co., Bartlesville, Okla. Produces and directs requested programs. Looks for areas in company where video can solve problems by increasing communication or training. Attended Coffeyville College, University of Wisc., and University of Tulsa. Has been with Phillips 12½ years.

**DENNIS OPPENHEIM**

Supervisor, audiovisual training, training and development div., New York Life Insurance Co., New York, N.Y. Directs all studio activities and all in-house tv productions. Uses video primarily for training of agents, field management and home office personnel. Earned BS from Boston University and MA in education from Columbia University.

**ROBERT PASSARO**

Director, audiovisual services, Fisher Scientific Co., Pittsburgh, Pa. Manages crew of five and produces employee quarterly reports from top management, direct customer sales presentations, and training programs. Recently went to ENG. Has degree from Fairleigh Dickinson, studied at RCA and Ampex institutes. Was ITVA board chairman in 1977/78, president in 1976/77.

**KAL RAASCH**

Writer/director, training and communications, Fireman's Fund/American Express, San Francisco, Cal. Determines training and motivational objectives with management, coordinates production procedures with research, supports training programs for playback in branch offices throughout the U.S. Attended Brown Institute of Broadcasting, Minneapolis.

**TOM RICHTER**

Manager, audiovisual production, Standard Oil Co. (Indiana), Chicago, Ill. Manages production department, which has seven program directors who write, produce and direct all video programs. Tapes range from training programs to public-service spots. Has BA from Carthage College, Kenosha, Wisc. Background in systems analysis, education, and media.

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**MICHAEL RITT JR.**

VP-communications, AV dept., Combined Insurance Co. of America, Chicago, Ill. Manages CICA's AV media activities. Firm has in-house production facility serving a 38-player network in regional offices as well as field sales force around the world. Has 28 years of experience in AV and business communications. Served as director of Catholic TV Network.

**WILBUR ROGAN**

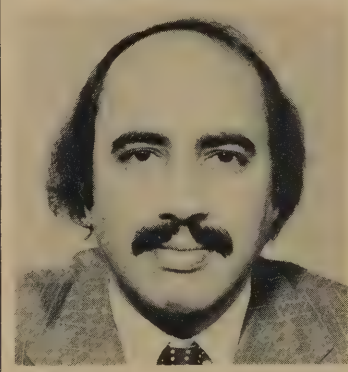
Assistant manager, personnel training, Burlington Northern Inc., St. Paul, Minn. Supervises tv studio operation. Firm has 53 training centers over its rail network that receive tapes produced in the St. Paul studio. Programs are instructional, general-interest, and concerned with safety and rules. Has background as motion picture operator, photographer, and tv technician.

**NATHAN SAMBUL**

Assistant VP/manager, audio visual center, Merrill Lynch, New York, N.Y. Plans, organizes and controls the functions of the AV center and the video network. Latter consists of over 260 players in 23 countries. One original program per week is produced on the quad facility. Has BA, Queens College and MA, University of Michigan, and is at work on PhD.

**RITA MARIA SANSONE**

Staff supervisor, headquarters public relations, AT&T Long Lines, Cincinnati, Ohio. Works as writer/producer/director interfacing with internal clients to develop video programs for training, employee information, and public information as well. BS from Indiana University. Served 5 years with Standard Oil Co. (Indiana) in Chicago as AV director.

**JERRY SANTOS**

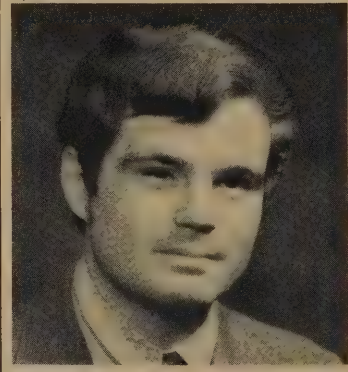
Staff manager, public relations—media center, AT&T Long Lines, Bedminster, N.J. Responsible for direction and company policy regarding AT&T's electronic media production. Firm has 9 production facilities across the country. Graduate of California State University with a Masters in educational technology. Before joining AT&T, worked in California.

**JOHN SCHLOSSER**

Audio-visual/photographic manager, advertising dept., Firestone Tire & Rubber Co., Akron, Ohio. Supervises AV staff in the production of videotapes, motion pictures and still photography. Coordinates short- and long-term plans for internal communications. Programming consists of training tapes and general management messages. Began career in sales.

**DAVID SHEFFRIN**

Manager, tv planning, IBM Corp., Armonk, N.Y. Graduate of University of Missouri with Masters and BA degrees. Previous positions: director of news and public affairs, WABC-TV New York; producer/writer with CBS News; Life magazine reporter; Associated Press; instructor at the University of Missouri School of Journalism. Formerly ITVA committee chairman.

**MICHAEL SHETTER**

Manager, John Deere Television, Deere & Co., Moline, Ill. Insures that the tv facility produces quality tv programs so that the return on investment meets projections. TV department has staff of 10 and a facility with 2-inch recorders, and on and off line computer editing. Holds degree in tv and film from Iowa State University. Before joining Deere, served in army.

**MALCOLM SNYDER**

Director of AV services, PR and advertising dept., Aetna Life & Casualty, Hartford, Conn. Directs the development, promotion and application of all AV materials and systems used by Aetna for internal and public communications. Has Masters in communications from Boston University. Affiliated with Aetna for 17 years. Formerly motion picture producer.

**TOM SPENSE**

Public relations supervisor, pr dept., Chesapeake & Potomac Telephone Co., Silver Spring, Md. Serves as executive producer at AV center. Responsible for all AV productions, cost control, and supervision of the software and hardware functions of the center. Developed company's new AV communications center featuring a broadcast quality color studio.

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For more information, write: Panasonic Company, Video Systems Division, One Panasonic Way, Secaucus, N.J. 07094.

In Canada, contact Panasonic Video Systems Department, 40 Ronson Drive, Rexdale, Ontario M9W 1B5.

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JEANNIE TASKER

District staff manager — corporate tv, PR dept., Pacific Telephone Inc., San Francisco, Cal. Supervises Pacific Telephone's corporate tv and AV activities. Graduated Humboldt State University with degree in radio and tv. Has worked in public tv and commercial radio. Formerly producer/director with AT&T, and producer/director with Pacific Telephone.



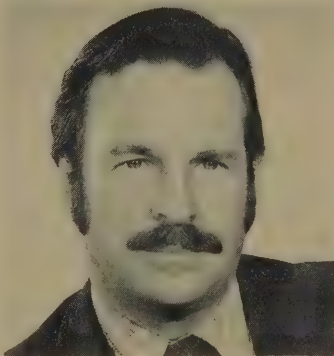
TOM THOMPSON

TV news producer, employee communications, Smith-Kline Corp., Philadelphia, Penn. Produces a weekly news program covering company and employee events. Typical programs produced by communications department include SmithKline TV News, annual report to all employees, and district sales meeting tapes. Earned Masters degree in media studies from Antioch.



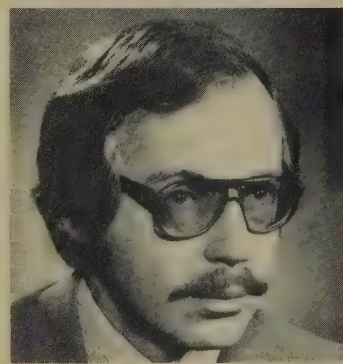
THOMAS TUCKER

Director of audio visual communications, Eaton Corp., Cleveland, Ohio. Manages the AV communications section of the corporate communications department. Firm uses video for management development, employee indoctrination, college recruiting, marketing, and internal communications. For 11 years was chief photographer for Chesie System.



RICHARD VAN DEUSEN

Manager of AV services, insurance services dept., The Prudential Insurance Co. of America, Newark, N.J. Directs the workflow in the corporate tv facilities. Eighty percent of company's tv production is training-oriented. Roughly 45 new programs are produced annually in the tv production center in Newark, with another 30-40 produced by regional offices.



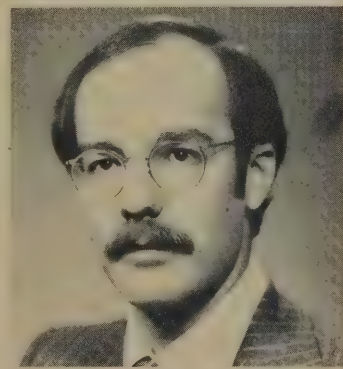
TOM WHITE

Coordinator of specialized services, boiling water reactor services dept., General Electric Co., San Jose, Cal. Coordinates all video and audio productions. Most challenging task: condensing 1,440 hours of procedures containing in excess of 90 specialized inspections and operations of a boiling water reactor refueling into a 22-minute videotape presentation.



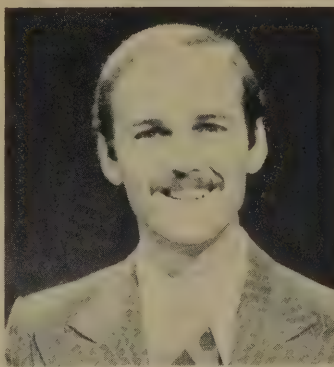
GRANT WILLIAMS

VTR production manager, pr and advertising dept., Georgia-Pacific Corp., Portland, Ore. Considers himself a "one-man shop" responsible for concept, design, scripting and production, as well as contact with outside suppliers and budget administration. Company's video network is only one-year-old and is geared for triweekly programs.



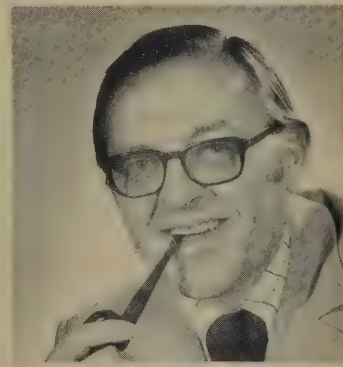
JERRY WILLIAMS

Director of communications and training, Heilig-Meyers Furniture Co., Richmond, Va. Produces videotapes for distribution in 70 retail stores in company's chain. Since 1972, over 400 programs have been produced. Graduate of Virginia Commonwealth University with a BFA. Background includes stints as announcer at radio stations.



MARVIN WINCHESTER

Director of AV services, State Farm Insurance Co., Bloomington, Ill. Manages a staff of 50 in the AV dept., which produces about 55 programs annually for distribution to 200 U.S. locations. Subject matter is training, sales motivation and corporate communications. Holds journalism degree from University of Minnesota. Joined State Farm in 1959.



HERBERT WOLFF

Second VP, corporate communications, New England Mutual Life Insurance Co., Boston, Mass. Manages tv studio as well as editorial and graphics department. Tries to keep tv studio cost-effective in terms of its impact on sales and training costs. Earned Masters in science communication from Boston University. Previously president of Wolff Associates.

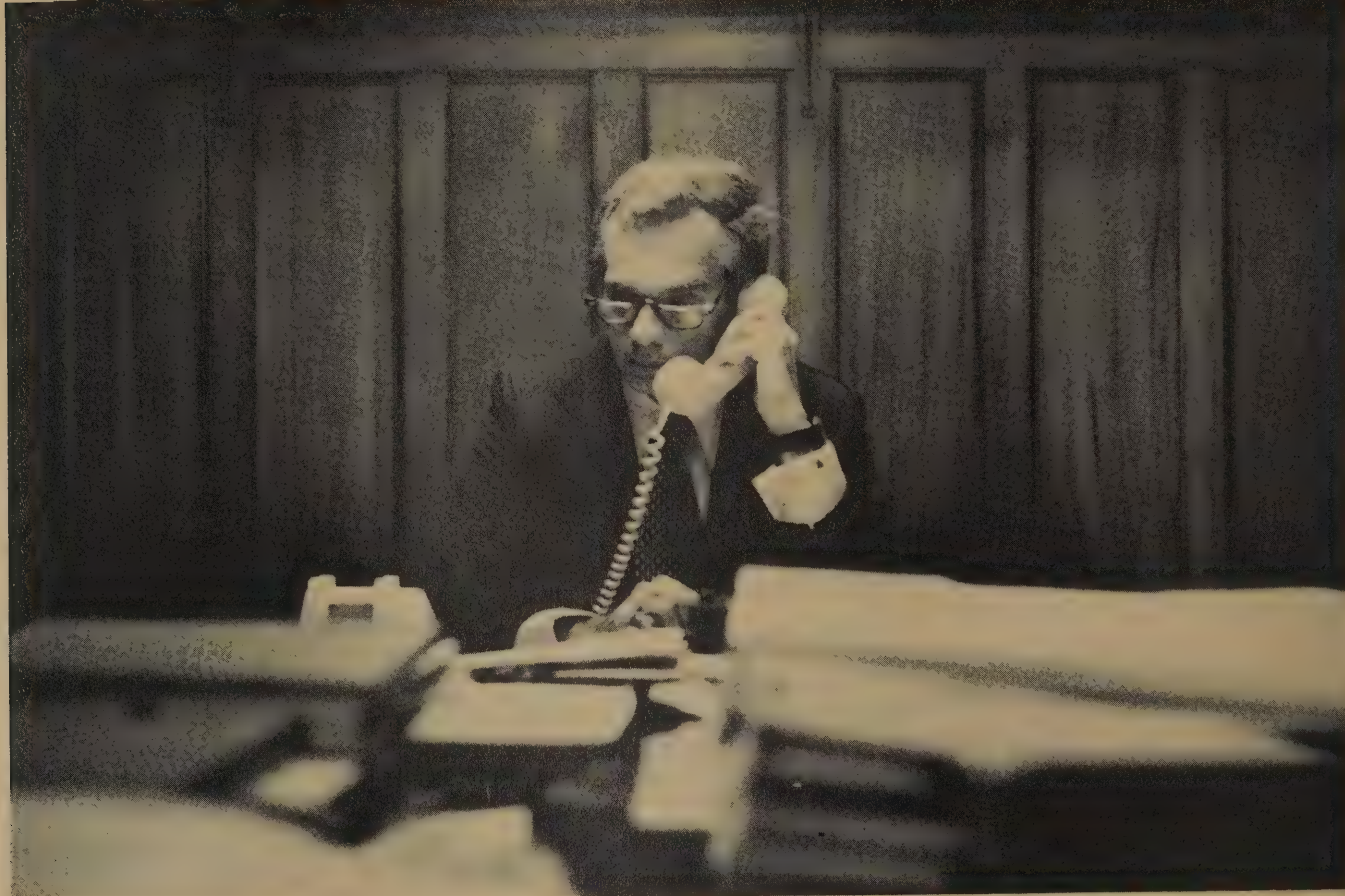


LYNN YEAZEL

Communications development, General Business Group, IBM Corp., White Plains, N.Y. Develops applications of video in group and self-study training and communications environments. Just completed a 10-year review of AV activities in field engineering for tutorial to division VPs. Was first president of ITVA following merger of NITA and ITS.



CONVERSATION



Photos by Peter Caranicas

WITH ELLIS RUBIN

Why did Ronny Zamora kill Elinor Haggart? No one disputed the fact that last June the 15-year-old boy pulled the trigger of a gun he and a companion found after they broke into the home of the 82-year-old Miami Beach widow. When she returned and surprised them, and after she ignored their pleas not to call the police, Ronny shot and killed her. The boys then took \$415 in cash from the victim, stole her car, and drove on a spree to Disney World. But why did Ronny Zamora kill the woman so casually?

At the murder trial four months later Ronny's defense attorney, Ellis

Rubin, characterized the crime as one committed "under the influence of prolonged television intoxication." The boy lived in a fantasy world shaped by his favorite crime shows, especially "Kojak," and thus thought nothing of killing to achieve his ends, Rubin contended. The lawyer even tried, unsuccessfully, to subpoena Kojak star Telly Savalas to testify.

By blaming televised violence for Ronny Zamora's behavior, Rubin was putting television itself on trial for murder. All that would be needed to make such a trial even more bizarre would be to televise it—which is exactly what happened. Every day

thousands of viewers watched the proceedings on the tube. They were broadcast by Miami's public station, WPBT-TV, which also supplied excerpts to other stations around the country and overseas. These telecasts were the very first to take advantage of a new Florida law that allows criminal trials to be covered by the broadcast media. Thus the Zamora trial, which aroused widespread attention over the role of television in provoking violence, aroused additional interest over the fact that it was America's first televised trial in well over a decade. And all the spectators—watching real-life drama rather

Can watching violent tv programs cause certain people to commit violent acts? "Yes," answers the controversial Miami lawyer who defended Kojak-worshipping Ronny Zamora, the 15-year-old accused killer of an 82-year-old woman. Ironically, that trial last October was the first to be televised in the U.S. in 15 years.

than the usual tv courtroom melodrama—saw and heard defense attorney Rubin make his pleas against tv violence.

Such publicity-attracting coups are not unusual for Ellis Rubin. And the Zamora trial was not the first nor the last time the Miami lawyer stirred controversy. In addition to his participating in 150 first-degree murder trials, Rubin has been defense attorney in several significant cases. Among them was one that saw the recovery of \$175,000 in a physician's countersuit against a patient's "frivolous" malpractice suit. In another, Rubin won \$1.6 million for his client, an Eastern Airlines pilot who claimed his employers had grounded him because he gave testimony damaging to the airline at a crash investigation. But Rubin sees the Zamora case as his most important because it focuses in on a basic public issue: Should limits

be set on the freedom of expression when it comes to televising violence?

Ellis Rubin was born in Syracuse, N.Y., in 1925, joined the Navy at 17 and served in the Pacific, attended Trinity College in Worcester, Mass., and in 1958 went down to Florida to attend law school. He got his degree in 1961 and has lived in the Sunshine State ever since.

Videography editor Peter Caranicas recently taped this interview with Ellis Rubin in the lawyer's Miami office. Just the following day the Florida Bar announced it would ask the state's Superior Court to disbar the controversial attorney. It didn't disclose why, but there was a reference to "neglecting legal matters" in five separate cases. Apparently the Zamora case wasn't one of them, however. As of this writing no further action had been taken.

Ellis Rubin lost his fight to clear Ronny Zamora. The jury found the boy guilty of first-degree murder after the judge had warned Rubin to steer away from esoteric arguments and stick to his client's defense. Rubin, nevertheless, insisted on trying television along with his client. Today Ronny Zamora is in jail, not eligible for parole for 25 years. Rubin intends to file an appeal. And tv violence—this time around, at least—has been acquitted.

Videography: Why did you choose to defend Ronny Zamora by attributing his violent behavior to the fact that he watched a lot of television?

Rubin: In Florida, when you're accused of a crime, you have to enter a plea of guilty, not guilty, or not guilty by insanity. After interviewing Ronny a few times I realized, based on my experience as a lawyer, that he wasn't showing any emotional response at all. He didn't realize what had happened. That seemed very odd to me, so I sent two psychiatrists and two psychologists to interview him. Was he normal? Did he have the mental capacity to know right from wrong? Why did he kill this lady?

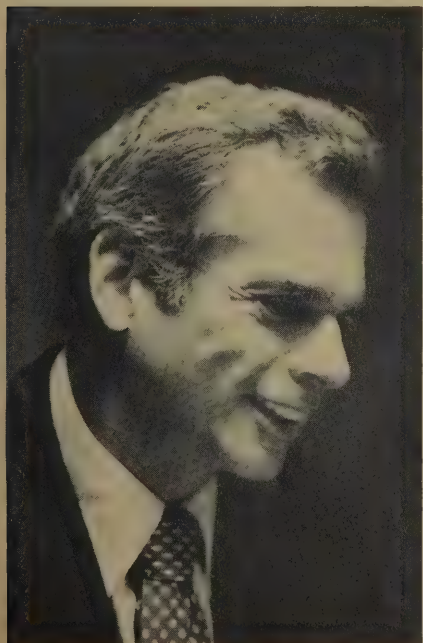
Now, when you enter a plea of not guilty by reason of insanity, the law requires you to furnish the court with

specific details of what kind of insanity plea you're going to depend on at the trial and who your witnesses are going to be. This is to give the state attorney's office a chance to get the experts on it. So the doctors who interviewed Zamora reported to me that they had never interviewed an individual who appeared to be so affected by what he had seen on television. And they told me what Ronny and his parents had also told me. Ronny came to this country when he was five years old. He couldn't speak any English and his mother had no money for nurses or baby sitters. So they put the child in front of a television set. The tv set became the English instructor and the babysitter and set the standard for right and wrong.

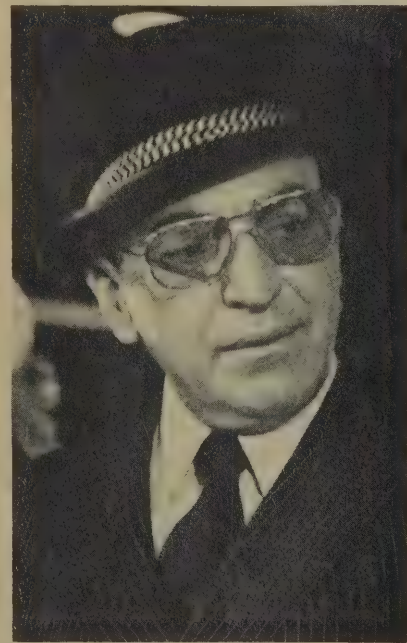
Videography: Why did they leave him alone?

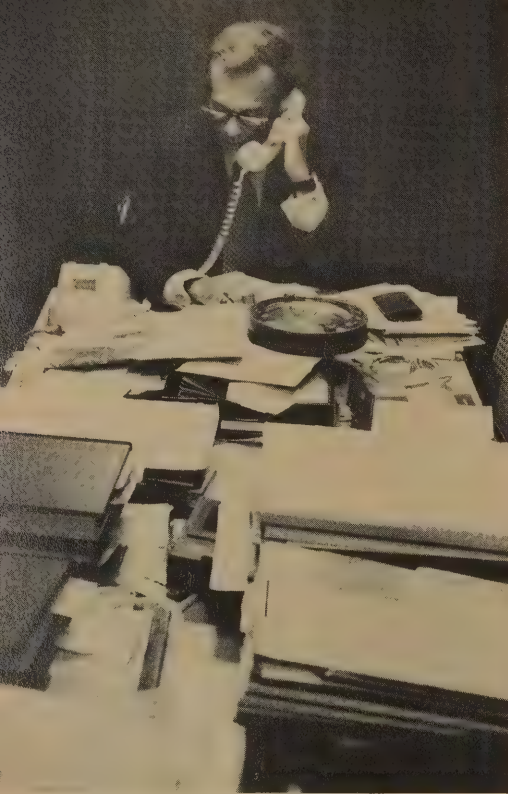
Rubin: Because the mother had to

"TV is the best salesman the world has ever known. A 60-minute program showing violence is a 60-minute commercial for murder."



TELLY SAVALAS. According to Rubin, "He was prepared to testify that 'Children copy what they see on television, and so do adults.'"





work late. Ronny couldn't speak English, and he couldn't go to school to learn English. So the television set became his mentor. And his tutor. And the doctors told me in their report that over the course of ten years, between the ages of five and 15, Ronny had seen so much violence and so many murders and so many abnormal, bizarre situations on tv that nobody told him were not real that his sense of distinguishing between fantasy and reality became blurred. He assumed that what he saw on television is how the world really is.

According to surveys that have been taken, the average child, before high school, sees about 18,000 murders on television. Well Ronny saw four or five times that many because all he did is watch television. So he saw maybe 50,000 shootings with a gun.

Videography: But whether you see 18,000 or 50,000, you still see an awful lot of murders. What made Ronny Zamora's television watching qualitatively different from that of other children?

Rubin: It wasn't the watching itself but the fact that he had nobody to tell him when to turn the set off, what programs not to watch, and that what he was seeing is not like it is in the real world. While there is a great debate among scientists over whether someone can be induced to commit violent acts by what he sees on television—there have been some 2,300 studies done on this subject since 1952—the one fact that every scientist does agree upon is that an emo-

"When Elinor Haggart said, 'I'm going to call the police,' Ronny Zamora reacted with a reflex conditioned by tv. Thousands of times he had seen action to eliminate the witness. He was holding the gun, and the gun was fired. The bullet entered her body. She bled internally and died."

tionally unbalanced teenager is affected by television violence to the extent that he will imitate certain types of behavior. That's what happened in Ronny Zamora's case. It was probably the first documented case of its nature that has come along in a long time.

Videography: But presumably there are others that may not have been documented.

Rubin: I think that there's a lot of Ronny Zamoras out there. I just hope that this case can start the trend the other way, that the networks and the producers will cut down on the abnormal, bizarre conduct they put on television for one purpose—to get more viewers. Because the more viewers, the higher the ratings, the higher the ratings, the more the networks can charge the advertisers. And if television isn't the greatest salesman the world has ever known, then why do advertisers spend between 5 and 7 billion dollars a year advertising their products on television? And to me a 30- or 60-minute program showing violence is a 60-minute commercial for murder.

Videography: Can the murder of Elinor Haggart be related to any specific incident Ronny may have seen on television?

Rubin: Yes. There were several programs with scenes very similar to what he did. According to a psychiatrist who tested Ronny and the other boy, Ronny supposedly heard a noise in Mrs. Haggart's house next door. And at that moment Ronny started playing cops and robbers. He wanted to investigate and "Kojak" was his favorite program. He was Kojak. He went in there with the other boy and started ransacking the house. The other boy found the gun and gave the gun to Ronny. Then the woman came home unexpectedly and caught the boys ransacking her house. Ronny talked to her for an hour, trying to convince her not to call the police, saying they would leave, asking her, "please don't tell my folks." It was a typical 15-year-old's reaction to being caught in such a situation. Then, after all that time she said the magic words that were her death warrant: "I'm going to call the police." And at that specific moment Ronny reacted in almost a conditioned

reflex or response. Thousands and thousands of times, Ronny had seen television shows in which action is taken to eliminate the witness. When she said, "I'm going to call the police," Ronny was holding the gun on his lap and the gun was fired. The trigger was pulled. Ronny doesn't remember pulling the trigger. He didn't intend to kill, he says. If he did, he would have shot her in the heart or in the head, but the bullet entered the lower left-hand part of the body.

Videography: She died anyway?

Rubin: Yes. In its journey upward the bullet hit the sac that surrounds the heart, and she bled internally and died. And so when Ronny broke into the house he was the good guy. When he got caught, he became the bad guy.

Videography: Do you mean he changed roles?

Rubin: Yes. Even the State psychiatrist said that Ronny Zamora was one of those individuals who could assume the role of the bad guy just as well as the role of the good guy.

Videography: But didn't he know from watching television that the bad guy usually winds up in jail?

Rubin: That's not always true. The guy who shoots the gun is not always the bad guy. Every week on "Starsky and Hutch," "Police Woman," "Kojak," they shoot, they kill—in the name of law and order—and they're not the bad guy. They're the good guy. Pulling the trigger is the answer to the problem. And if that's the solution that television shows you, then why can't I do it? Just recently we had the "Godfather" series on television. I think that's a perfect example of how the bad guys don't lose. The godfather ended up with the most beautiful women, the biggest cars, the most expensive clothes. At the push of a button, he had people eliminated. At the push of a button, he had people come in and worship him. Well, that's a very attractive image for some teenagers. They see that in many of the stories the bad guy doesn't get punished.

Videography: Why did you want to subpoena Telly Savalas to testify at the trial?

Rubin: Telly Savalas is not only an actor. Before he became Kojak he was an instructor at Columbia

University. He also did some executive work for ABC television. So here was a man who also had stated publicly that he abhorred violence on television. He asked his own producers to cut down the necessity of his shooting a gun on the program. Savalas is easily recognized wherever he goes and Kojak also happened to be Ronny's hero. It came out in the trial and testimony that Ronny had even asked his father, who is partly bald, to shave his head and look like Kojak. There are contests throughout the United States where grown men shave their heads...

Videography: Kojak look-alike contests?

Rubin: Yes. So I was going to show the jury that here is an actor, a figure in a police series, who will tell you that violence on television is bad. I was going to ask him: "Why are you opposed to violence on television?" He was prepared to answer: "Because children copy what they see on television and so do adults." I think he would have been a very effective witness. But the judge ruled out my use of experts to testify on the effect in general of television violence on people. Therefore, I wasn't able to set up that standard and then relate it to Ronny Zamora. And if the judge wouldn't allow that, he wouldn't have allowed Telly Savalas to testify. So I cancelled it.

Videography: In the end the jury rejected your contention that television was partly to blame for the crime. Why?

Rubin: Because the judge would not allow me to present that testimony, that scientific proof, to the jury. So all that the jury had to consider was: Did Ronny pull the trigger and kill this woman or didn't he? And even if the jury believed Ronny's confession that it was by accident, that's still Murder One. In Florida, an accidental death in the commission of a murder is first-degree murder. So no wonder the jury returned the verdict in a relatively short time. All they heard from was me and one psychiatrist who said that Ronny was affected by what he saw on television. But they heard no scientific basis for that.

Videography: Why did the judge want to restrict the trial in that way?

Rubin: Ask the judge.

Videography: Well, what do you think the consequences would have been had you been able to present all the evidence you wanted to and had won that case?

Rubin: Well, we are going to present it and we are going to win the case. Unfortunately, we were in criminal court where the rules of evi-

dence are very much stricter than they are in a civil case. In a civil case they can't keep out this kind of evidence. We can bring in many, many scientists and we will do this because I'm planning to file a damage suit against the tv networks on behalf of Mr. and Mrs. Zamora. We are going to allege a lawsuit that the three major networks defrauded, and misrepresented, and induced young people such as Ronny Zamora to commit violent acts.

Videography: Former FCC commissioner and lawyer Nicholas Johnson recently said that violent

television programming is like a defective product (*Videography*, January 1978). He believes that a legal case can be made against the networks on the basis of product liability because they supply violent television programs—just as a case could be made against an auto manufacturer whose cars have gas tanks that explode easily on impact. Such an argument has never been made before against television.

Rubin: It hasn't. And I think we have the perfect case to do it, and I intend to pursue it. A similar situation arose several years ago: widows of

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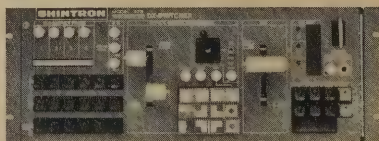
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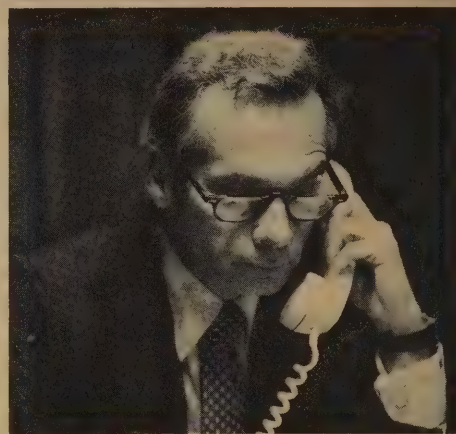
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"TV in the courtroom will have a good effect. A witness who knows the trial is being televised will be more truthful. . . Also, television trials will have a deterrent effect. Thousands of teenagers watched the Zamora trial and learned what happens if you take someone's life."



men who had smoked cigarettes and gotten cancer sued the tobacco companies for the advertising that had induced their husbands to smoke. I think one of those cases went to the Supreme Court of the United States, and the Supreme Court ruled that it was a valid lawsuit. I think we can use that as an analogy.

There was also a recent and related decision in California. San Francisco's KRON-TV showed "Born Innocent," a program about a girl being assaulted by other girls with a broomstick. The next day a little girl was raped with a bottle by other girls who later told police they saw it on television the day before and that's why they did it. The parents of the assaulted girl then sued the tv station for putting on that program and inducing criminal activity. The trial court threw out the case. They said that First Amendment freedom was involved. You can't tell a television station what to show, and what not to show. The outcome was just the reverse in the California court of appeals, which said the case is valid and should go to trial because you have to balance the First Amendment rights of the station against the safety and security of the public.

Videography: With the Ronny Zamora trial you've gathered a lot of publicity in this country and abroad. What kind of inquiries have you had?

Rubin: I have been interviewed by camera teams from Holland, Sweden, one will be here at two o'clock today from Brazil, and there was an outfit that was sending a report to Singapore and Hong Kong. The Canadian Broadcasting Corporation was here and I think that parts of the televised trial were sent to eight or nine different countries. There was a lot of interest in seeing an American jury trial on television for the first time.

Videography: Wasn't it ironic that the Zamora trial, in which tv violence figured so prominently, was in fact one of the first televised trials?

Rubin: A New York Times reporter headlined his article: "TV is on Trial, and at Trial, in Miami." That said it all.

Videography: You were apparently behind the movement to put court trials on television here in Florida.

Rubin: Yes. In a case two years ago in Orlando I represented a defendant who said he was framed and that the only way he could convey his innocence was over television. He wanted the trial television, so I went to the Florida Supreme Court and petitioned. I was allowed to present the arguments, but before they ruled on my petition the trial judge said, "I can't wait for the Supreme Court to rule, we're going to trial." So that was it. But that started the thinking. Then the Post-Newsweek stations here petitioned the Florida Supreme Court to allow television on an experimental basis, and so this past July Florida decided to have television in the courtroom for one year.

Videography: What is the rationale for not having had it all along?

Rubin: It's because of incidents at the Bruno Hauptmann trial. When the accused kidnapper of the Lindbergh baby was being tried, all the press was allowed into the courtroom. The photographers and radio broadcasters there made such a circus out of the whole thing that various courts and bar associations decided to ban the broadcast press from then on.

Videography: How is Florida's use of tv in the courtroom different?

Rubin: Technology has arrived at the point where tv can be used without any intrusion at all. I am sure that none of the participants at the Zamora trial, once the trial started, realized that the camera was there. There was no noise. You just didn't think about it. No special lighting, nothing.

Videography: Do you think that the presence of a camera will affect courtroom procedures or behavior?

Rubin: I think so. I think it will have

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a good effect. For instance, when a witness testifying to the jury knows the trial is being televised, I think that knowledge will tend to make the witness more truthful, to hold back less because the witness is aware that there are other people out there who know approximately what the witness knows. Thus witnesses will have the tendency to tell the truth because they know that they can be contradicted by someone out there.

Videography: They won't televise all trials...

Rubin: No, that's right. They'll select the trials that are the most newsworthy. That's what the newspapers have done for 200 years. They can select any trial that they want. Also, I think televising trials will have a deterrent effect. How many thousands, maybe millions of teenagers watched this trial of Ronny Zamora and learned what goes on when you take someone's life, what the consequences are. They saw the trial and they saw the sentencing.

Videography: Is Ronny Zamora in jail?

Rubin: He has been transferred to the Classifications Center of the Florida prisons system. He is in a cell by himself, not with any older prisoners. After classification, he'll be assigned to a youthful-offender institution.

Videography: At the time of the trial case Ronny Zamora was only 15 years old. In other states wouldn't that have prevented that kind of publicity and disclosure of his name?

Rubin: Yes. However, under Florida law, when a juvenile is accused of a major felony he may be waived out of the juvenile court system and that's what happened. The judge decided he should be treated as an adult.

Videography: What was he sentenced to?

Rubin: It's compulsory under the Florida law that if you have committed a murder of the first degree and the state does not ask for a death penalty that you must be sentenced to a minimum of 25 years. He was sentenced to that on the murder, and he was sentenced to concurrent terms of 25 years on the burglary and three years on the charge of using a gun to commit a felony. All that will all be served at the same time. It will not be served under the usual Florida prison system until Ronny is at least 23 years of age. Of course I don't expect him to serve much time at all because I filed an appeal, and I believe the appeal will result in a reversal of the conviction. But then, defense attorneys are always optimistic.

Videography: Thank you, Ellis Rubin.

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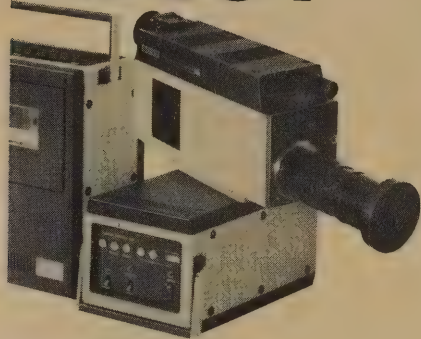
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Circuit Breakers

JOHN TRAYNA



READER FEEDBACK: Advice and Dissent

Letters from readers in Tennessee, Pennsylvania, New Jersey, and an undisclosed location have kept me at the typewriter this month. As long as all of you keep asking questions, I'll do my best at answering as many as possible. Here goes:

...Why do you spoil your otherwise good magazine with the engineering rantings and ravings of John Trayna, who, though your little blurbs for him mention no technical qualifications, sees fit to analyze video equipment in minute detail.

In your July, 1977, issue, Mr. Trayna informed us that "a good proc amp should have a major positive effect upon the time-base stability of any given signal." Since proc amps have no delaying circuitry, it is impossible for them to affect the time-base stability of a signal positively or negatively.

In August, discussing a laser video link, Trayna says: "The differential gain, or change in signal strength, is less than five percent." Differential gain may very well sound like "change in signal strength," but its definition involves variations in subcarrier as luminance is changed. In the same paragraph we read of an "efficient" signal-to-noise ratio. Efficient? In terms of watts/db or what? Trayna then says: "The bandwidth is impressive at 4.1 MHz." Impressive compared to what? A videocassette recorder? Compared to other means of video transmission systems, this falls far below network transmission standards and older laser video links had so much bandwidth that they could handle several channels at once.

In October, Mr. Trayna describes the Sony DXC-1610 camera: "There was good linearity with minor white compression, and good gamma and burst with some white chroma noise." What on earth is "good" gamma? What is "white" chroma noise? How was linearity measured,

with a logarithmic reflectance chart? Is a gamma of .4 bad? Is a gamma of .5 bad? Trayna goes on: "...with a slight rainbowing on the resolution chart." Is he trying to talk about chrominance/luminance interference at color subcarrier? "There was extremely good red purity, which was located exactly on the red vector." That's a royal winner. Did he aim the camera at a red light? A color chart? At what color temperature? I've asked a number of engineers to try to figure out what he meant by that and no one knew.

In November, discussing digital effects switchers with field/frame store and compression capability, Trayna says: "It has been impossible to reconstruct the composition of elements within the frame of one or more prerecorded sources of video." At the very least, the units being marketed by Grass Valley/NEC, Vital, and Micro-Consultants can all do this, as was pointed out by your other technical columnist in August. The Rutt unit is terrific because it is inexpensive, not because it is unique.

If you must allow Trayna to continue to write for you, why not at least restrict him to the ooing and ah-ing that his "credits" as a producer entitle him to. I'd hate to see a column on Sony's new frammis that can squeeze 50 db into a 450-line time-base when the vectors are good. If Mr. Trayna would like to learn about video measurements, Tektronix has an excellent free book of definitions and tests (including descriptions of just what differential gain and phase really are).

With the video industry being as small as it is, I might someday be working for Trayna. Therefore, I ask you to please withhold my name.

I must say that I'm sorry that you're so very disappointed with the Circuit Breakers column. Perhaps it's because you're expecting the column to be something it never was intended to be.

Let me answer some of your criticism by explaining my motivation

John Trayna is an independent producer and teaches courses in video.

for writing the column. "Circuit Breakers" is an end-user's guide to solving technical problems that befall video producers. I am not an engineer, nor have I ever claimed to be one, but I do have eight years of production experience during which I have worked primarily with small-format equipment. For a long time I have felt that it is important for an end-user to have a reliable, informed and nonbiased source of information. It is also critically important that this source be able to communicate complex information without falling back on massive amounts of jargon or an ocean of mystifying statistical data. Frequently I have found that the best way to teach highly technical information is by analogy. Therefore, when making comparisons or even specific judgments about certain pieces of equipment I will often mention only the critical statistics that are pertinent and widely understood. Otherwise, I will inevitably have to make general qualitative statements.

To answer your first point, a proc amp is primarily a production device that can be readily applied to post-production. It will have no effect

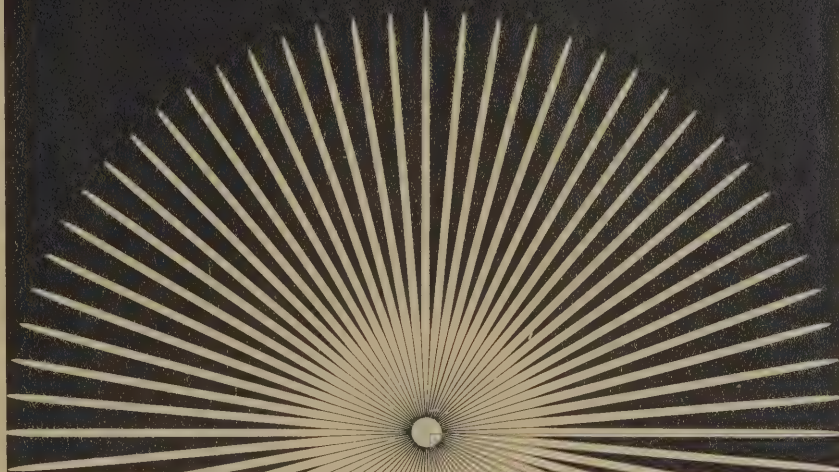
With the video industry as small as it is, I might someday be working for Trayna. Please withhold my name.

upon the actual timing of any input tape source but will strip off old and possibly unstable sync information and reinsert new stable sync. As a result, there may be several timing errors as the tape will continue to swing with its old time-base and the proc amp will not. If this is the case, the material will have great difficulty going through the proc amp. If it does go through the proc, and you are attempting to time-base correct downstream, the TBC will generally have greater problems in dealing with the incoming signal. The TBC will be looking at the timing of the synchronization pulses out of the proc amp rather than those actually on the tape.

In this respect, you are correct when you say that a proc amp will not directly affect a given tape's ability to be time-base corrected. However, when I spoke of proc amps being useful in regard to time-base stability, I was referring to editing without a TBC. In this case one should use a proc amp in order to rectify variances in levels, such as gain pedestal and sync. Then the yielded edited master should at least fall within the window

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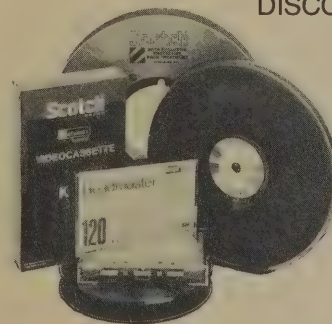
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of acceptance for a TBC. Generally speaking, if your proc amp is worth anything at all and your tape will not go through it, then it is highly unlikely that it will pass through a TBC's window of acceptance. And remember, real time-base compatibility is frequently based upon the stability of the original record deck.

In reference to your points regarding the laser link, differential gain does have a direct effect upon signal strength in transmission systems insofar as changes in the subcarrier will have a direct effect upon the ability of a "tuned receiver" to convey accurately the information being broadcast to it. The signal-to-noise is efficient. It is rated at 49db unweighted and 54db weighted, and it was so stated in the article. This figure is certainly equal to or greater than the signal-to-noise ratio held by most of the small-format helical vtr's in 3/4-inch, half-inch and Beta-type machines. In terms of the 4.1 MHz bandwidth, the fact that it is wide enough to accommodate most standard data, audio telephonic, or video is impressive to me. It obviously has multipurpose applications, especially considering the cost. Also, I again draw your attention to two factors.

My point of view is of an end-user who is tired of playing guinea pig.

First American Laser Systems' television transmitter (model 761) has met all broadcast standards as defined by the FCC for transmitted signals. Second, because of its cost and the fact that it is in the optical spectrum and therefore outside FCC jurisdiction, it is an ideal method for small system operators to execute short-hop, line-of-site transmissions of video. In other words it is perfect for the independent producer of video who cannot afford to rent microwave or telephone lines.

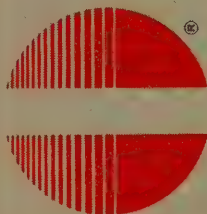
As for the article on the Sony DXC 1610, linearity was measured using the standard logarithmic reflectance chart under approximately 150 foot-candles of quartz halogen-generated light. Our test was made, as stated in the article, against Sony's 1600 and DXC 1200 cameras. Within this experiment the gamma response was good. As to my definition of good, the waveform display of the reflectance chart was generally more

symmetrical than that of the other two cameras. Also, when white-balancing the camera it was simple to adjust the gamma response of a standard white card so that it was properly displayed on the vectorscope. The chrominance/luminance interference was apparent at the subcarrier but not to an extreme. In other words, this camera might yield busier color than a more expensive or broadcast-quality camera. In order to measure red purity we used the same lighting conditions and pointed the camera at a standard red/white test card supplied by Sony with all their DXC model cameras. We did not however measure the specific color temperature of the reflected light from the card.

Finally, as to your remarks about the Rutt Video Repositioner, you are right. The unit is terrific because of its cost, but it is also unique because it is a standalone device and is not a switcher or standard frame-store device. It is designed specifically as a repositioning unit. To the best of my knowledge, the products you speak of cannot do what Rutt's device can. If I am wrong in this regard I hope that I will be so informed.

Your reaction to the column is ap-

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parently vehement. I am disappointed that you should feel it necessary to withhold your name, and I remain open to any criticism, comment, or technical debate. I am the first to admit that none of us are perfect. My point of view is strictly that of an end-user who is tired of playing guinea pig. I would greatly appreciate any test results that relate to equipment that I must use, purchase, and/or rent in order to do my work. I am not however convinced by test results achieved under laboratory conditions as they are not nearly as accurate as field-test results in suggesting how a specific piece of hardware will perform under field conditions.

... I would like the complete address and telephone number of Rutt Electrophysics if at all possible. I enjoyed November's article very much. Keep up the good work.

J. Wayne Caluger
Opryland Productions
Nashville, TN

Thanks for your inquiry. The address of Rutt Electrophysics is 21-29 West 4th Street, New York, N.Y. 10012. Their telephone number is (212) 982-8300.

... I would be very interested in hearing your thoughts comparing the Hitachi FP3030 color camera with the Sony DXC 1610. I don't know the price of the Hitachi, but I've heard the 1610 list price has been reduced to \$3,995, and that's attractive for my purposes, which include the videotaping of sports.

By the way, the recorder I would be using would be the Sony SLO-340 Beta format portable. The Hitachi camera is lighter than the Sony and is also self-contained. I assume it can be run off the recorder battery just as the 1610 can. If the price is competitive with the \$3,995 Sony, I may go with it, based on your advice. My previous camera was an Akai VTC-150 with separate CCU... it had registration and purity problems.

Any other low-cost, self-contained portable color camera suggestions? Thanks for any help you can give me. I value your judgment highly having read your previous pieces.

Samuel Scott
Philadelphia, PA

The Hitachi 3030 Camera is a very different unit from the Sony DXC 1610. Both are self-contained in regard to their CCU circuitry, but the 1610 camera is larger and heavier than the 3030. Although I personally

have not used the Hitachi camera I have seen a substantial amount of 3/4-inch tape produced with it and was generally impressed with the overall picture quality. It did not seem to have the same lag problem as the original Trinitron camera tubes. However, much of this problem seems to have been remedied by the new mixed-field Trinitron tubes such as those used in the 1610. The cost of the 1610 camera has been reduced to approximately \$3,900 and with discounts available from various distributors it could be purchased for

even less. The Hitachi camera sells for approximately \$3,500, but it is often hard to find distributors that carry them or have them in stock.

I might suggest that since you are using a Sony SLO 340 Betamax, the most natural partner for your deck would be the Sony camera. It is much larger than the Hitachi however, and if size is of importance to you then I would suggest the 3030 but check to see whether the camera needs to be modified to suit your needs. Both cameras have in-board batteries. The 1610 camera is much more like a

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typical ENG camera while the 3030 is more reminiscent of a Super 8 movie camera. In the end, the final decision should be based upon your intended use. If you are making home video movies then I would advise using the 3030, assuming there is a good service agency for it in your area. If you intend to produce high-quality ENG type video productions, then the 1610 camera is more efficiently designed. Both of these cameras will provide a high-quality color video signal but neither will match the quality of broadcast cameras.

... You say that there is a relatively simple modification that can be made to a ¾-inch cassette deck to provide direct recording of the composite video when using a TBC. My understanding of the color-under technique is that it is used not only to handle the time-base instability (handled by the heterodyne processing on playback) but to greatly reduce color moire that is otherwise produced in any tape system with a relatively low head-to-tape speed. . .

**Sam Russell
SR Presentations
Princeton, N.J.**

You're half right. There is a method to use when interfacing a ¾-inch cassette machine, and a TBC that will greatly reduce color moire, which becomes particularly evident when dealing with multigeneration material.

The modification to the machine is relatively simple and the process is correctly labeled 3.58MHz feedback! All that needs to be done is to make an input into the demod board on the playback deck. Sony practically does it for you on their later 2850 model machines, but check the serial number to see when your machine came off the assembly line. All you really have to do is add the connector and hook it up to the available pins on the circuit board. Other machines can also be modified, but check the schematics and ask authorized sales service outlets for the proper procedure. Next, all that remains is to take a subcarrier output from the TBC and connect it to your new 3.58MHz input on your playback deck.

An on-board crystal in the TBC oscillates at 3.58MHz, to which you want to reference the playback deck. Normally, heterodyne processing of color will require several shifts or

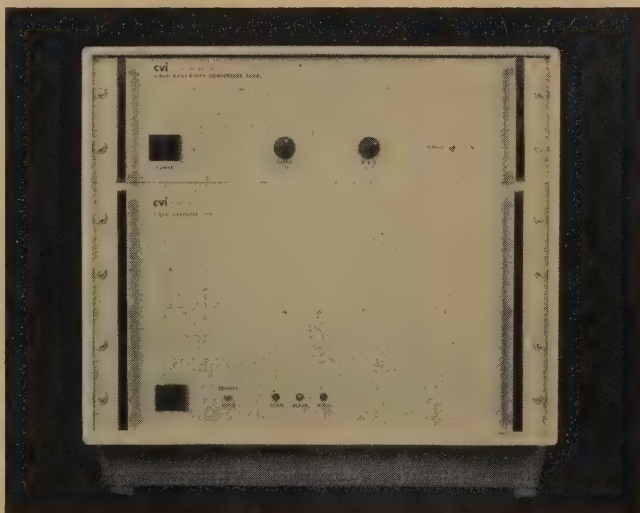
changes of the color subcarrier frequency during recording and playback. These changes are normal in the encoding and decoding process but they are independent of changes in time-base stability. The 3.58MHz feedback loop enables changes in color frequencies to "swing" with the changes in the horizontal rate, thus enabling the TBC to deal with the whole signal in one step.

Obviously, before any of this modification can be accomplished you must have available a properly equipped TBC. Sony Broadcast Corp. has issued several technical reports concerning modifications for interfacing cassette machines with TBCs, and there is one about the 3.58MHz feedback-loop modification.

I hope that will do for now, and that from time to time I will be able to answer more questions from videoland. In upcoming months I expect to review several interesting pieces of hardware. Stay tuned!

Comments, questions, and information about new hardware are welcome and should be addressed to John Trayna, Videography, 750 Third Ave., New York, N.Y. 10017.

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MARK SCHUBIN



AMATEUR PROFESSIONALISM: Ham on Wry with a Slice of Sync

When Bob Begeman of Indianapolis plays his video game he doesn't have to dress up or provide refreshments for his opponent. In fact, that would be mighty difficult since his opponent might be more than a hundred miles away. Yet both players see the game on their tv screens and action progresses normally. In Accokeek, Md., Ruth Phillips "visits" 25 families in her area and looks at everything they want to show her and shows them everything she wants to. The "visits" take place in the Phillips basement, but none of the other families ever show up.

Mark Schubin is technological consultant to Lincoln Center in New York.

No, it's not a close encounter of the third kind; it's amateur television, or ATV for short, and it's brought to you by those friendly folks who brought you amateur radio: hams. Surely, you know all about ham radio—that wonderful world of communications full of dots and dashes and an occasional voice. Surprise! As the cover of one issue of A5, the ATV magazine, points out: Hams Can Be Seen.

Not that ATV is something new. The very first work in television in the late nineteenth and early twentieth centuries was conducted by amateurs because there were no professionals around. When Hugo Gernsback published *Television*, the earliest pe-

riodical in the field, in 1927, he looked back to his first publication, "Modern Electrics," originally published in 1908 "to encourage the amateurs," who didn't even get legislated until 1912.

Since commercial television wasn't licensed until 1941, Gernsback was even more of a visionary in the television field. But two years before *Television* even went to press, QST, the amateur radio magazine, was already running articles like "Visible Radio Communication," "Television Arrives," and "Practical Picture Transmission." By 1928 ATV was firmly established under the name Amateur Television, and QST had already published 13 articles on the subject.

Today there are two basic types of ATV: slow-scan (or SSTV) and fast-scan (or FSTV). FSTV is what we are used to watching every day on the tube; hams transmit it at a number of frequencies above 420 MHz (a ways below channel 14). SSTV usually transmits only one frame every eight seconds; its bandwidth is smaller than that of a voice channel. The frame is kept visible on an ordinary monitor by a memory device of some sort—magnetic disc, digital memory, scan converter tube, and so forth.

So besides playing "pong" on the



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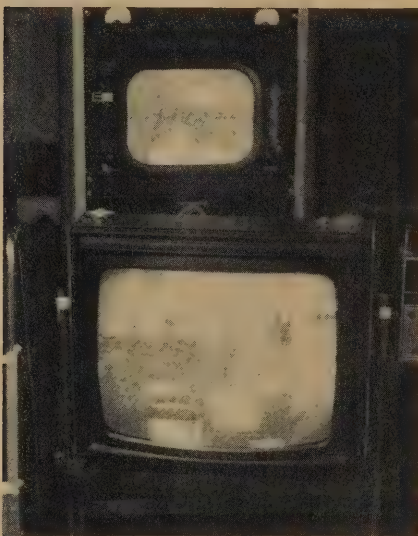
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Above: A picture transmitted 3,000 miles via "ham" tv. Below: A typical ATV setup in which the upper picture is being transmitted while the lower one is received from 20 miles away.



air and family "visits," what else do video hams do? Plenty! Take Warren J. Weldon, for example, a veteran of 42 years of airplane maintenance with American Airlines, two years less than he's been a ham. When the weather is rotten near his home outside of Tulsa, Okla., he transmits weather radar and night-vision pictures to the National Weather Service at Tulsa International Airport. His work won him a Presidential commendation—it seems his radar (from a local tv station) is better than the Weather Service's.

When Viking sent back its pictures from Mars (using a system developed by hams, who, incidentally, made possible color television as we know it), ham station W6VIO, located at the Jet Propulsion Laboratory in Pasadena, became N6V (N for NASA, V for Viking) and transmitted the first pictures to hams who, in turn, relayed them to the media.

Transatlantic SSTV took place in 1959 and SSTV made it from Antarctica to Monroe, Wash., in 1966. In 1968 two-way SSTV between Canada and Sweden took place, and in 1973 television was transmitted between two points in the U.S. via satellite—no, not the Teleprompter demonstration at the cable television

show using a Canadian satellite; this was amateurs using the amateur satellite, OSCAR VI.

How far can FSTV go? Well, one recent contact from Western Springs, Ill., to Columbus, Oh., came in at 350 miles, but that record's sure to be broken soon. Among the 1,800 or so FSTV hams in the U.S. (there are about 4000 worldwide; 2500 SSTV in the U.S. and 6000 globally), there's more interest in repeaters. A repeater is a station that receives a transmission on one frequency and then retransmits it on another (in rare cases, the retransmission may even be on the same channel). The first ham FSTV repeater was given a special authorization from the FCC in 1974 for operation in Washington, D.C.

Now, for the first time, hams were able to aim their directional antennae at a single location, regardless of whom they wanted to communicate with. And the repeater could pick up the weak modified-taxi-radio signals of individual hams (a complete FSTV studio, transmitter and receiver can cost as little as \$200) and retransmit them much more powerfully. Washington's repeater was so successful that it begat repeaters in Baltimore, Md., in Hartford and Somers, Conn., Auburn, Cal., Long Island, N.Y., Dort-

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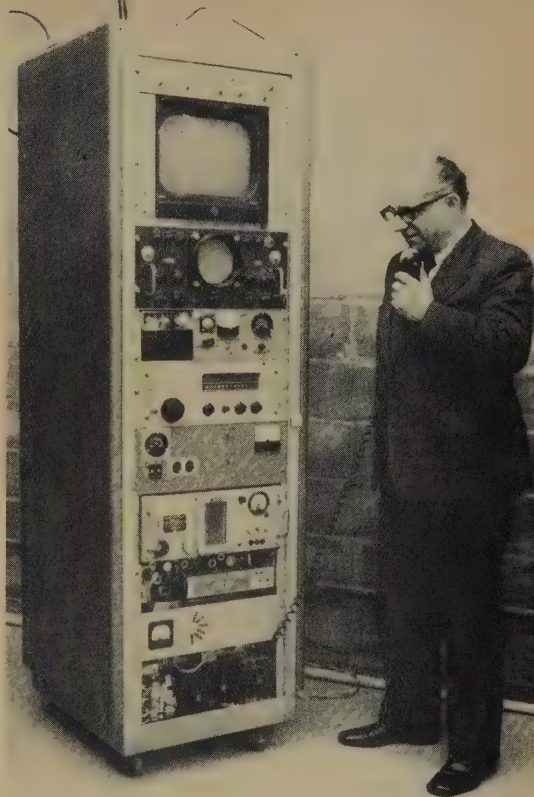
mund, Germany, and Adelaide, Australia. The last is particularly exciting, because it retransmits on a regular UHF channel so everyone in Adelaide can watch. Converters to let even nonhams watch FSTV's most popular frequencies on their home TV sets cost only about \$50, work like old UHF converters or cable tv converters, and usually put out a signal on channel 2 or 3. A Boston repeater should be on the air soon (if not by the time this is printed) and a Florida repeater with a 1,500 ft. tower is in the works, too.

The Adelaide experience of open access to the television signals (ham communications, like broadcast signals, are exempt from the privacy provisions of section 302 of the Communications Act of 1934) may inspire many more repeaters and make converters obsolete. FCC Docket RM-2846, filed on January 24, 1977, by Ed Piller of Syosset, N.Y., requests that UHF channels 70-83 be opened up for ham-type two way video communications via repeater. Piller calls his idea "communicasting" and feels it would be a tremendous boon to educational and other community communications. Dr. Lee Cohen, Director of the Institute for Research and Development in Occupational Education of

the State of New York's Education Department, and a soon-to-be-video ham, backs Piller fully and cites experiments performed with the Long Island repeater and interest from the Department of HEW and the White House Office of Telecommunications Policy.

In a similar vein, Henry B. Ruh, publisher of A5 (Box 1347, Bloomington, Ind. 47401), filed RM-2947 to request unused UHF channels and the odd channels from 73 and up for ATV use. For openers, he'd like an ATV repeater in Bloomington on channel 63. What sort of quality will Ruh's programming have? Well, he's been using two-inch quadruplex videotape to transmit his "programs" for years.

Ruh also reports that ATV transmitter hunts are big in Los Angeles. A portable transmitter and camera are set up somewhere and you know you're getting close when the scenery looks the same to you. Getting close in what? Why, your car, of course. A transmitter in your car "will provide weeks of fascination to area operators," according to Ruh. "They can watch you run over the errant driver in front of you, too." His final caution? "Just don't watch and drive at the same time."



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Washington View

IRWIN ARIEFF



SOARING SATELLITES: Easing the Access Blues

Because broadcasting is "sexier," as Washington communications regulators like to put it, the nation's communications overseers usually focus their reform efforts on the broadcasting services, with television, of course, getting the lion's share of their attention.

After all, they reason, television is of unending interest to the average Joe, and offers the regulator lots of New York-to-Hollywood travel, regular exposure to glamorous stars and big bucks, and lavish receptions that rank among the highest on the shrimp-white-wine-and-rare-roast-

Irwin Arieff recently joined the staff of "Congressional Quarterly."

beef index.

Unfortunately, all of this attention has had little impact on television service, which—the networks' protestations notwithstanding—becomes more insipid and impervious to consumer desires with every passing year.

Luckily, however, a series of seemingly insignificant federal decisions in the common-carrier field promises to do for broadcasting what all those high-powered reformers have been unable to carry out: to take a system responsive solely to advertisers and television station owners and turn it into one responsible to video consumers.

While broadcasters are allowed by

the federal government both to own the means of transmission (the stations' transmitters) and to have sole determination over the programming as well, common carriers—such as the telephone and telegraph companies—are only allowed to own the transmission system. What is actually sent from place to place is totally up to the system's customers. As a matter of fact, a common carrier, as the name implies, is not able to control the content of its transmissions in any way.

Because television signals are "broadcast" rather than conveyed to individual homes via wires, one might think that tv had little to do with common-carrier communications. Yet the same common-carrier firms that operate the telephone and telegraph systems also play a key role in the television industry. Network programming for example, is conveyed from each network's headquarters to its individual affiliated stations via a common-carrier network of large cables and microwave. And "remote" telecasts—when a sporting event or news event is covered out in the field and away from the studio—usually are carried back to the station or network studios on ordinary

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Satellites are providing the video consumer the widest possible choice of programming that the marketplace can support.

telephone lines.

Over the years a cozy relationship had emerged between the television networks—the largest users of video common-carrier facilities—and AT&T—the largest common carrier. The networks have given Ma Bell all their tv transmission business, and in return AT&T established two levels of prices. A low rate was offered the networks for their steady use, and a high rate was offered to everyone else. So high was the tariff for “occasional” use, in fact, that most potential competitors to the networks couldn’t afford to distribute programming at all via phone wires.

About a decade ago the Federal Communications Commission, against AT&T’s wishes, ruled that this monopoly in the common-carrier business should not be extended to satellite communications. Though the decision was litigated for years afterward, it was upheld at every stage. Eventually, the FCC and the Congress accepted the notion that common-carrier competition in certain well-defined areas is healthy for both AT&T and the nation.

Within the past two years, two satellite communications systems that compete with AT&T have been put into operation. On their own, using existing television stations, they have increased the variety of local programming. In combination with cable systems, which have ample channel capacity, they are just now beginning to provide the kind of tough competition to network programming that the broadcast lobby has fought against so hard over the past 10 years.

The two systems are owned and operated by RCA’s Americom division and by Western Union. (Ironically, RCA also owns the NBC television network.) Americom executives must have been a little chagrined when they learned last spring that NBC engineers told the network’s television affiliates that satellite communication was an unproven technology; in the past year, ABC has leased 975 hours, and CBS 500 hours, of time on the Western Union satellite for video transmission. The real truth of the matter may be that network officials are afraid that if their affiliates install satellite-receiv-

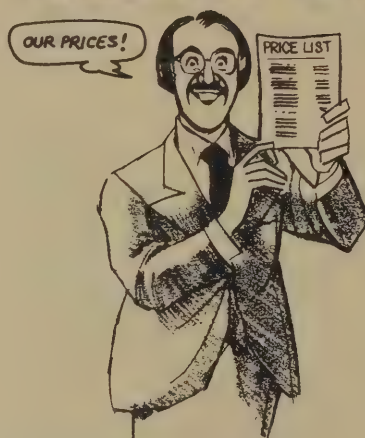
ing antennas they will have the capability to snub network shows and replace them with independently produced programming offered on more favorable financial terms.

The satellites’ greatest impact, however, hasn’t been on the networks but on the small users, who three years ago couldn’t even afford to be in the program-distribution business. A coast-to-coast feed via AT&T for an occasional user would run about \$2,000 per hour. By contrast, the same feed via Westar or Americom could cost as little as \$400

per hour. If purchased in “bulk,” the price of satellite time could go down to a little over \$100 an hour.

The people benefiting most from the satellite are those who have been so frustrated in the past trying to get “access” in their local markets: sports fans who would pay anything to see their home teams’ “away” games; Home Box Office’s pay-cable television network, featuring first-run movies without commercial interruption; religious programmers such as the “Praise the Lord” and Christian Broadcasting Networks; aspiring

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"super stations"—independents like WGN in Chicago and WTCG in Atlanta—that use the satellite as a link to cable systems to form mininetworks that compete with the biggies for national advertising dollars; and even individual corporations, which can save time and money by holding business meetings, training sessions and other activities via video conferencing rather than by flying everyone to some airport hotel for a day or two.

In short, the concept is helping make television what it should be all about anyway: providing a channel to anyone who thinks he or she has something that is worth showing to others and can also make a buck; and providing for the video consumer the widest possible choice of programming that American taste and the marketplace can support.

* * *

Other access notes: In the February, 1977, issue of **Videography** I wrote of how public broadcasting's proposed satellite distribution system might "bring about a restructuring of the present economic and power relationships of the television industry." I obviously forgot to take into account how petty the nation's



RCA's Americom satellite: "Its greatest impact has been on the small users, who three years ago couldn't even afford to be in the program-distribution business."

public broadcasting groups can be. With only a year remaining before the system's formal beginning, the system's two rival entities, the Corporation for Public Broadcasting and its tv arm, the Public Broadcasting Service, are still squabbling over who will control operations and who will have final say over programming decisions. PBS, since it is supported with dues from the public television stations, tends to try to keep off the air anything that isn't produced by the

stations themselves. CPB, on the other hand, pursues the goal of "diversity," but does so in such a prissy manner that the programs it ends up supporting often end up as little more than insomnia cures.

Clearly, both groups are being a bit silly. A great proportion of public television's daily program schedule currently consists of repeats. The satellite system will have the capability to transmit up to four programs simultaneously to all public stations. It seems likely there will be plenty of room for every program both PBS and CPB can come up with.

A tv set of the future has been developed by Texas Instruments, aided by a grant from the FCC. Although the technical improvements the set incorporates are said to increase the price by less than \$30 over that of a standard set available today on the open market, the new set is capable of receiving interference-free signals from UHF stations broadcasting on adjacent channels that are only 20 miles apart.

Current tv sets are built to standards so lax that the UHF spectrum—though theoretically comprising channels 14 to 83—can actually ac-

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commodate only five or so stations per market. The FCC and the tv industry claim that television must remain a protected, regulated monopoly because of the "scarcity" of channels in each service area. If the FCC adopted Texas Instruments' receiver design, however, every market could theoretically accommodate a television station on at least every other channel, or a minimum of about 34 stations. If every city in America had 34 stations, there would be plenty of air time for everyone. But don't hold your breath while waiting for those new stations. The clout of the existing broadcasters, the protectionism of the FCC, and the economic plight of the domestic television manufacturing industry make such rational changes unlikely in your lifetime or mine.

The FCC has turned down a petition from 65 citizen groups and five members of Congress seeking stiffer rules concerning the airing of public service announcements (PSA's). The petition, filed in June, 1976, sought to require broadcast stations to air more PSA's—with an increased proportion to be locally produced—and to telecast them during more desirable times of the day. Stations often shy from controversial PSA's, preferring either the bland variety produced by the Advertising Council ("Smokey the Bear," "Our American Economic System," etc.) or those submitted by the local PTA. Even then, they usually put them on in the middle of the night or at 6 A.M. To paraphrase A.J. Liebling, "Access to the 'public airwaves' is available to anyone who owns their own television station."

Members of a broadcast advisory group to the House Commerce Subcommittee on Communications recently rejected suggestions that government restrictions on broadcast journalism be abolished. Subcommittee members and staff—in the process of attempting to revise the Communications Act—had offered a series of possible "swaps" in order to feel out what the broadcasters wanted, and what they would be willing to trade for it.

One swap proposed dropping from the law the "fairness doctrine"—a provision which groups such as the Radio-Television News Directors Association claim amounts to illegal government regulation of news content. In return, the broadcasters would be asked to recognize the public's right to some form of "access" to their stations' air time. Subcommittee leaders told the group

they felt strongly that the fairness doctrine should be repealed, but feared the move would be reversed on the House floor unless it were part of a "balanced package."

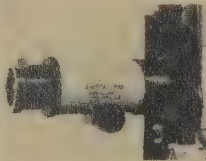
Rather than jump at the proposal, however, all but one of the 17 broadcasters present at the session rejected it. "The more and more they thought about it, the more they thought the fairness doctrine was just great," remarked one staff member who was present.

Subcommittee Chairman Lionel Van Deerlin (D-Cal.), himself a

former broadcaster, commented: "People who are accustomed to bargaining are not going to let on in advance what they're prepared to give in on. Most of them, I'm sure, would like to see the fairness doctrine done away with, but some of them have come to rely on it. There is always an element that says, 'We don't mind the fairness doctrine, because that's the way we operate anyway.' Don't they realize that if you have the government monitoring you, you don't have your full First Amendment rights?"

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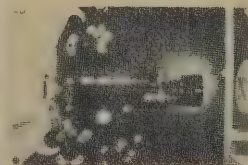
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THE WIRELESS NATION: Preserving the Precious Resource of UHF

With all the talk of late about the "new video environment" and its consumer videocassette recorders, tv games, home computers, interactive cable, and other assorted video devices, we sometimes forget that there's a whole spectrum of good-old wireless communications out there. In fact, even though the new video technology is often based on cables or tapes, it's doing the same thing as the old wireless technology but delivering it by a different conduit. Let's take a look this month at some of the developments in over-the-air television, which, despite all the noise home video is making, will be with us for many years to come.

To get an idea of what the future holds for broadcast television delivery, The Home Screen spoke late last year to Philip Rubin, director of engineering research at the Corporation for Public Broadcasting. Since CPB still provides the major funding for the delivery of the public network's shows as well as for the production of its programming, it has much influence on methods and means. Because the majority of public television's outlets are on the UHF band, Phil Rubin has proposed in the past that VHF "drop-ins" (newly created VHF-band stations) be added to give public stations the advantage of a VHF outlet in major markets. But Rubin also believes in UHF. In fact, like all too few of us, he views the frequency spectrum as a natural resource that must be used to the fullest advantage, conserved and recycled just as other natural resources are.

Thus, we find the same person who proposed the drop-ins that many trade groups so violently opposed now also asking for measures that would give UHF stations an advantage over their VHF cousins. In a paper delivered to the National

Association of Educational Broadcasters last November, Rubin proposed that approval be given to allow UHF stations to provide a U.S. "teletext" service similar to the Ceefax and Oracle offered in England. The cost of the equipment to supply such a service is decreasing as advances continue in integrated-circuit technology, which is the basis for a teletext system's set-top decoders. The impending satellite interconnect for the public tv network could be used to deliver most of the teletext information, with the local stations adding what is needed in terms of local weather and news.

If they offered teletext as an attraction, UHF stations might be encouraged to increase their transmitter and antenna systems to extend their signals, and viewers might become more aware of UHF and thus watch the regular programs as well as tune in to the teletext information. Incidentally, this proposal, though

Despite the coming of home video, over-the-air tv will be with us for many years.

presented at an educational broadcasters' convention by a CPB engineer, would extend to all UHF stations, not just the noncommercial ones.

You might think, then, that someone wants UHF stations to be able to use more power. That's not the case. We asked Phil Rubin what he thought of the current limit of five megawatts for UHF stations. He said that it not only shouldn't be raised, but that it was too much. A lowly two megawatts is more than enough. More beneficial to the stations would be the installation of better antenna systems to make sure that the power they are allocated can be more effectively channeled out to the viewing

Michael Heiss is a manager of Home Video Corp., a division of Video Corp. of America, New York City. Until recently, VCA was known as Teletronics International.

area.

Where improvement is really needed, in the opinion of Phil Rubin and many others, is in the receiver at home. By its very nature the tv receiver discriminates against UHF signals because there is generally a 10db difference between the noise figure for VHF and UHF. This can make it harder to tune in UHF stations. Making better tuners really isn't all that expensive; it just requires a bit more attention to quality control and some component changes. But perhaps legislation may be required to have our sets made the way technology easily permits if the marketplace is not educated enough to demand it.

Improvements in receiver design have helped benefit UHF in the past. The All-Channel Tuner Act assured

A new tv set from Texas Instruments eliminates the bugaboos that prevent UHF reception from being as good as VHF.

that all tv sets would be able to receive UHF signals. This was not always the case. More recent measures are now providing not only that all sets have UHF tuners but that the UHF tuner be as easy to use as the VHF side. This tuner parity has given rise to all the 82-channel detent tuners we are now seeing and it may help provide an incentive for more sets to be made with all-electronics tuners.

A better set means more than tuners, however, and it also means more than being able to tune in the stations that are already there. A set recently designed by Texas Instruments under a grant from the FCC may become the high-performance tv of the future, with features that can filter down to the sets that we all buy. When this set was shown at an IEEE conference in December it proved that with the addition of parts and the use of techniques that should add less than \$30 to the retail price of a set, manufacturers can eliminate most of the major bugaboos that have kept UHF reception from being on a par with VHF.

When we asked Phil Rubin about this he agreed that the improvements could be integrated into current sets. Not only would they benefit existing stations, he said, but they would also help make it possible for frequencies currently allocated to UHF stations to

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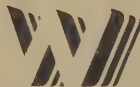
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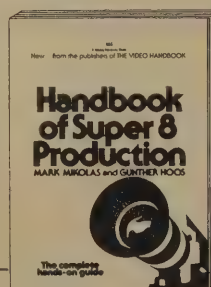
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be used. Rubin disagreed with those who think such designs could open up more channels; spacing must still be kept between stations. But the new designs would certainly make it possible to get the most out of the spectrum as it is now used.

In some areas UHF is thought to be an endangered species, with occasional applications before the FCC for conversion of UHF frequencies from tv allocations to use by land mobile radio. While it's true that in some cases there's no means of communications other than wireless, and it's also true that television can be distributed by cable, thus preserving spectrum space, we should insist that UHF be properly used by all. With the

CPB engineer Philip Rubin believes UHF reception can be improved not only by in- creasing tv stations' transmitting power, but also by changing reception systems on home sets

improvements mentioned above, and with others to come—from simple rules such as a proposal for set antenna parity for VHF and UHF to go along with tuner parity all the way to advanced applications of technology—we can preserve UHF as a viable distribution channel for television. If it is proved that television is ignoring UHF, then it will be easier to have UHF used for other purposes.

Eventually we may find that all of our television needs will be satisfied through means other than the RF spectrum—by cable, tape, disc, bubbles, or something yet to be dreamed of. But remember: when we lay cable or use tapes we are merely creating the spectrum all over. If we apply Phil Rubin's idea of treating the spectrum as a resource, we may acquire more respect for it and for its video uses. In our scramble to use everything new that comes along, we shouldn't lose sight of that which we already have.

Have you had an unusual experience in your personal use of the new video technology on your own Home Screen? How has a video game or home Beta or VHS machine influenced or changed your viewing habits or some other aspect of life? We'd be interested to know for an upcoming issue in which *The Home Screen* will examine the impact of video on us as consumers. Send a short note to: *The Home Screen*, Videography, 750 Third Avenue, New York, N.Y. 10017.

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Videography

Corporate Video

EUGENE MARLOW



WRITING IT RIGHT: Back to the Basics of Good Scripting

The script is a fundamental element in the process of producing a video program. Yet it is easy to overlook this fact because the audience never sees the script. The role of the script can also be misunderstood. For example, there is a story of one corporate executive who spent an hour correcting the grammar of what he had said in an interview taped several days earlier, changing even the punctuation. It was not pointed out to him that no one was ever going to see the punctuation. Moreover, he did not realize that he couldn't change what he had actually said!

Of course, the role of the script (or transcript, as in the above case) goes far beyond providing video novitiates with a means of correcting grammar and punctuation. The script really serves as a blueprint for the construction of the program. Without this blueprint there can be no production of an effective video program.

There are at least three kinds of programs from the scripting point of view: prescribed, quasiscripted, and postscripted.

Training programs and certain kinds of employee communications programs (such as a series on a company's benefits plans) would fall into the first category. These programs must be spelled out word-for-word before any cameras start shooting. For example, it would be very difficult to explain the company's conversion from an IBM 360 to the newer 370 terminal stations in a tight, highly visualized 20-minute program without first detailing on paper exactly what has to be said. All programs with a highly specific, detailed or technical content, in which accuracy of statement is paramount, must be prescribed.

The second kind of program—quasiscripted—is one usually associated with management communications. In my own experience I

have found that where top corporate or divisional management is communicating to field management a semi-formal format is most successful. This means that what is going to be said, by whom, and in what order is determined before the so-called talent sits before the cameras. If there is anything that is prescribed in these programs it is usually the opening and the close. The rest of the program is extemporaneous. Of course, I don't advise total spontaneity, no matter who the talent is. Rehearsal remains a must for a management communications program. Although the talent may not be reading from a word-for-word script, they should know what they are going to talk about during every minute of the show.

The postscripted type of program is to be found in such applications as the employee news show or in videotapes of the annual stockholders meeting. Obviously, one cannot anticipate what everybody is going to say at a large meeting, except perhaps the chairman's opening remarks. Thus, this kind of show is scripted after the fact. The same holds true for segments of an employee news show. A company may, for example, tape the summer intramural sports events. Of course, what happens during the events cannot be reported on until after the event is over.

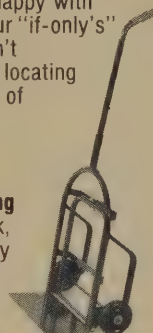
No matter what kind of program script you're dealing with, an important principle of scriptwriting is that every word must count. The test of a good script is to examine the parts. If any one part is taken from the whole and the program still stands, then that part does not contribute anything to the script. It can be edited out. That goes for unnecessary paragraphs, sentences, words, and even "uhm's."

Furthermore, wherever a repetition is used unnecessarily, or a half-second pregnant pause is not edited out, or someone says something that does not contribute to the forward

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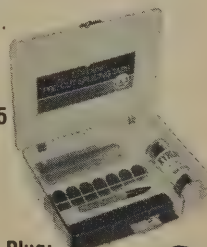
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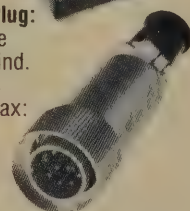
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Eugene Marlow has managed the video operations of several corporations.

movement of the program, this translates later into wasted production and distribution dollars. For example, while it is possible to fit a 21-minute program onto a 20-minute cassette (please; I mean sometimes, not always) you will have difficulty getting a 22-minute program on the same length cassette. This means of course, that you would have to use a 30-minute cassette for distribution. Unless you've edited your program down to the bare bones and can go no shorter than 22 minutes, some fine-tune editing might just whittle the program down to a more economical length.

A script must also have structure and direction. This means telling a story. Or, to put it another way: "First you tell 'em what you're going to tell 'em, then you tell 'em, then you tell 'em what you've told 'em." Another way of defining the structure and direction of the script is by stating up front what the objective of the program is. Robert Mager, speaking on training programs to members of the International Industrial Television Association a few years ago in Anaheim, Cal., stated that the objective of the program should be the first thing told to the audience. He also

argued that there should be no more than 10 seconds worth of music before the objective is stated. I'm not sure I agree with his ironclad rule, but it is useful, even in management communications programs, to state early on what the purpose of the program is.

Of course, once you know what the objective of the program is and for whom it is being written, structure also means knowing what needs to be said and the logical order in which it should be presented. This is true for prescribed, quasiprescribed and postprescribed programs.

Balance and proportion are also crucial elements. To put it another way, too much content is as ineffective as too little. Moreover, within a program's structure it is important to maintain proportionality among sub-subjects. For example, if there are three subjects of equal importance to be covered in a program, and the first subject receives one minute of attention while the second and third receive four minutes of attention each, an audience could assume that the first subject is of less value than the others.

Choice of language deserves equal attention. A program's language must

match the profile of the intended audience. For certain audiences, for example, the word "formidable" may be less appropriate than "vastly superior," whereas for other audiences "chosen from various sources" may prove more appropriate than "eclectic." Of course, the toughest audience to write a script for is a very broad one. The narrower and the more homogeneous the audience, the easier it is to pick an appropriate language for the script.

Another element of scripting is aural and visual pacing. Although the best way to exemplify good and bad pacing would be to demonstrate with a program, try to imagine viewing a program in which you sense there are unintentional long pauses between statements, or in which someone concludes a little sooner than he would naturally. One of the things that I have learned in this business is that a second can be a very long time.

Visual pacing is equally as important as aural pacing. We have all seen those programs in which a graphic or person seems to stay on the screen forever. And we have seen programs in which the visual content changed so quickly that it became a blur. Of course, when used inten-

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tionally both techniques will have their desired effect. But here we are talking about avoiding the unintentional use of these techniques. There is no hard and fast rule with respect to pacing, such as "the picture should change every 25 seconds." Pacing has to be learned through experience; but it is something that can be improved upon if the script has a sound structure and direction, is well balanced, and uses appropriate language.

All the above elements—structure, direction, balance and proportionality, language, aural and visual pacing, making every word count—combine to give a script, and hence a program, style. And the overall style of the program must fit the program's objective, its audience and its content. To cite an extreme example (that actually happened), the overzealous vice president of a Midwest insurance company became involved in the production of a video training program by deciding he was going to host it—a la Johnny Carson. Each interview was badly handled and those interviewed were extremely embarrassed. Not only did the VP not belong in the program in the first place, but the style of the

If a program was a success, a good script was probably responsible.

presentation was inappropriate to the program's content. And even though the program cost \$5,000 to produce, it was never used.

Style also means not being self-conscious about the content or overstating the obvious. For example, when an executive starts off a program by saying, "With me here today on this video program . . ." you know the executive hasn't used video much and that someone neglected to help him or her with the opening remarks. Or, when the program script says "as you can see, the company has a major medical plan, dental plan, and a group life insurance plan. Let's briefly discuss each one of these plans in turn," the phrase "let's discuss each one of these plans in turn," is overstating the obvious. The audience should instinctively know that you are about to discuss each of the programs in turn.

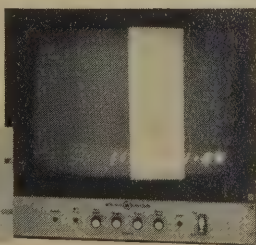
Many people talk about "putting creativity" into video programs. In my opinion, creativity can sometimes get in the way. If, for example,

technical accuracy is of paramount importance with regard to the script, then developing clever opening conceptual themes or dazzling graphics may indeed get in the way of the communications objective. Thus, adopting a straightforward, direct approach may be the most "creative" style appropriate to the content. Moreover, while the content might require straightforwardness in terms of what is said, this does not mean the script should be devoid of music, sound effects, or eye-catching graphics. In the final analysis, though, simplicity is usually best.

When all the elements that go into the making of a good script are working in concert to create a desired communications effect, then the script is approaching the level of a work of art. To reach the level of artist in the world of corporate video is a difficult goal, but, even though few producer/directors achieve it, one worth reaching for. But while we are all reaching, it is worth noting that a good script, as hard as it is to create, saves time, money, and frustration later on in the production process. If a program is a success it can be assumed that, more than anything else, a good script made it happen.

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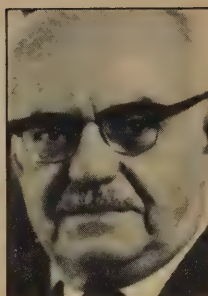
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Video Art

VICTOR ANCONA



ERNEST GUSELLA: Pleasing Artists and the Public Alike

When video artist Ernest Gusella lectured at New York's Donnell Library last December, he showed 22 tapes ranging in length from ten seconds to five minutes. He chose the program with care, mindful of his audience made up of a small coterie of artist friends and the general public attracted by Donnell's publicity efforts. What characterizes a Gusella tape is the perfect blending of audio and visual elements into a harmonic whole. Gusella's music and imagers combine into powerful videotapes. Blandness is not one of

Gusella's attributes.

On the program was his "Of the Rose," a five-minute poetic paean to surrealism with just a hint of schmaltz to make it a delectable art and literary spoof. "Hand in Head, Head in Hand" is a three-minute interlude based on a surrealist theme repleat with poetic overtones. "Wolf Zooming" shows Gusella's face rhythmically and ferociously zooming in and out. Gusella considers "Arrows," his lengthy five-minute tape, a cubist spoof.

Gusella's mastery of the medium is best exemplified by his "Audio-Visual Rituals," a series of one-minute color tapes in which you see his

synthesized mid-body fill the screen as he moves his arms to a different rhythmic beat for each segment. His use of a unrelated word on his chest creates a focal point of realism playing against semiabstract, fast-moving images.

Ernest Gusella makes a distinction between his work and what everybody else is doing in video. Working on the premise that the predominant aspect of 20th-century art is based on response to material as opposed to making material do something else, he uses the electronic medium as the subject of his art. His idiosyncratic approach results in tapes of high technical quality interwoven with his own reactions to humor, music and philosophy.

Gusella feels that the past ten years have brought a heavy intellectual approach to the arts where artists start out with a philosophical premise and hang their art on it. "It's weak thinking," he claims. "Conceptual artists go through the motion of collecting data which can be interesting... sometimes. Rarely is the data new."

Like Nam June Paik, Gusella's involvement with music makes him conscious of the element of time in video. "I've been trying to make my

Victor Ancona is Videography's roving video art correspondent.

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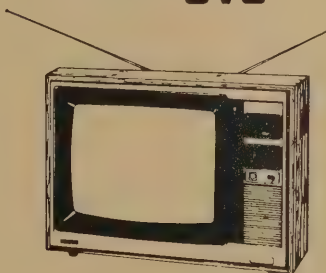
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work shorter and shorter. It becomes a problem about how to end a work after building an emotional peak within myself as I work. Four or five minutes are enough for any audience."

Ernest Arthur Gusella, 36, a permanent resident of the United States, was born in the Canadian town of Calgary, Alberta. A concert-violinist cousin sparked his interest in music. He mastered the violin at an early age, and later could play any instrument at will. His interest in music and the visual arts did not coincide with the "respectable" career he was expected to follow. However, he studied medicine at the University of Alberta, and biochemistry at the University of Idaho where he received a B.A. Rejected by a number of medical schools, he gave up the establishment route and attended the Alberta College of Art. After three years, New York finally lured him. He attended the Art Students League, studying with Will Barnett, then went cross country to the San Francisco Art Institute where he copped a gold medal for undergraduate painting followed by a graduate fellowship. Gusella returned to New York

"where the intensity, the action, the scene was at." He supported himself on commercial art assignments and teaching in various schools and colleges while painting hard-edge, abstract, shaped, canvasses.

In 1970, Gusella became interested in video after seeing the work of Nam June Paik and the Vasulkas. Because of his passion for music, he bought an audio synthesizer and began making abstract images using sound. He did this for four years. He experimented with mirrors, flipfopped images, inexpensive prismatic lenses and

other devices in order to get and control the images he wanted.

Realizing the world through the self has been the subject of many an artist's work in the past, but today's literal video image tends to make some artists' work seem narcissistic and boring to viewers. Not so with Gusella. While using himself as the subject, Gusella's tapes are a blend of synthesized human imagery and synthesized sound, a combination that bombards our eyes and ears with perfect precision and arouses our emotions and intellect.

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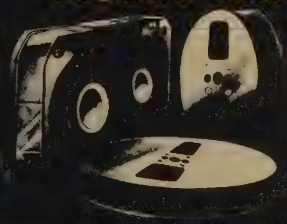
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Gusella's background is a mixture of freedom and rigidity. His struggle to achieve Socratic moderation moves him from free-wheeling explorations to honest, deep and intense preparation. He rejects the slick, fashionable, successful approach taken by many of his colleagues in the art world.

Unlike many video artists, he works alone and requires no collaborators to produce a finished product. After a gestation period, he enters his studio and works spontaneously, confronting himself and his elaborate

electronic sight and sound equipment without a script. He lets himself go, allowing one idea to lead him to another. And what looks spontaneous in the finished product has taken him weeks to set up. His trained visual sensibility and the manner in which he orchestrates the electronic gear to do his bidding results in substantive videotapes that are a delight to the eye and mind. Ernest Gusella is a serious artist who doesn't take himself or his world too seriously. He deals in juxtaposed ideas and objects not unlike the work

of the surrealists. He presents us with a familiar world with new visual insights derived from his intellect and expressed through a visual medium he controls superbly. He insists that humor and serious art can co-exist. Today Gusella's videotapes are sought after both in the United States and in Europe. This spring, his pending exhibitions, one-man shows and lectures include such sites as New York, Paris, Basel, Liege, Brussels, Ghent, and Amsterdam. And these global shows bear testimony to his popularity and talent as a video artist.

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Circle 215 on reader card.

Great Expectations

"Keep Reaching: The Power of High Expectations" expounds the opinion that the key to achieving excellence is attitude. The tape, marketed by **Creative Media** offers a close look at a man

copied with people-oriented problems at work and at home.

The protagonist in the program learns how to reach his potential through high expectations. His supervisor helps him recognize self-defeating thought processes. Tools are provided to help identify problems and overcome them.

The 32-minute program is available in Betamax or videocassette formats.

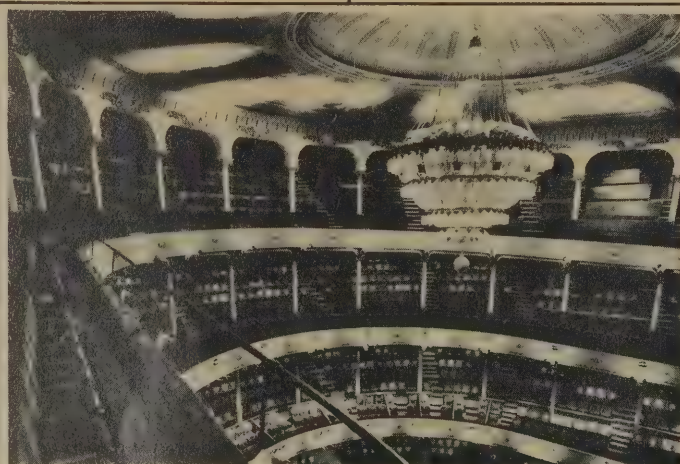
Circle 204 on reader card.

Phantoms of the Opera: Philadelphia's Academy of Music

Can a documentary videotape about an opera house ooze with creativity and still touch all the factual bases? **Asbury Rock Production** thought so. They've produced a 26-minute program, "The Academy," about the historically rich past of Philadelphia's majestic Academy of Music, one of the oldest opera houses in the country.

Unfortunately, the creative ooze merely served to cloud the simple message of documentary: the Academy has an interesting history that has carried over into contemporary times.

Executive producer David Burke employs a variety of creative devices to move along the colorful Academy story. He weaves so many abrupt cutaways, historical footage and special effects into his presentation that sometimes I felt he was trying to cram every technique he learned into one half-hour documentary. It's not that he misused these devices;



rather they were overused.

The tape opens cleverly enough. A horse-drawn buggy clapping along the streets of Philadelphia pulls up to the Academy of Music. Baron Renfrew, a mutton-chopped gentleman garbed in 1860s' clothes, exits and struts into the Academy of Music where rock star Steven Bishop is singing his current hit song. There he meets Corporal Raglin, a World War II soldier. Together, Renfrew and Raglin wander around the halls, reminiscing about their respective time periods. The Baron explains that the basement of the Academy once housed a posh supper club. The Corporal remembers it as a soldiers' hangout, The Stage Door Canteen, where stars like Abbott and Costello entertained lonely GI's before they went off to Europe.

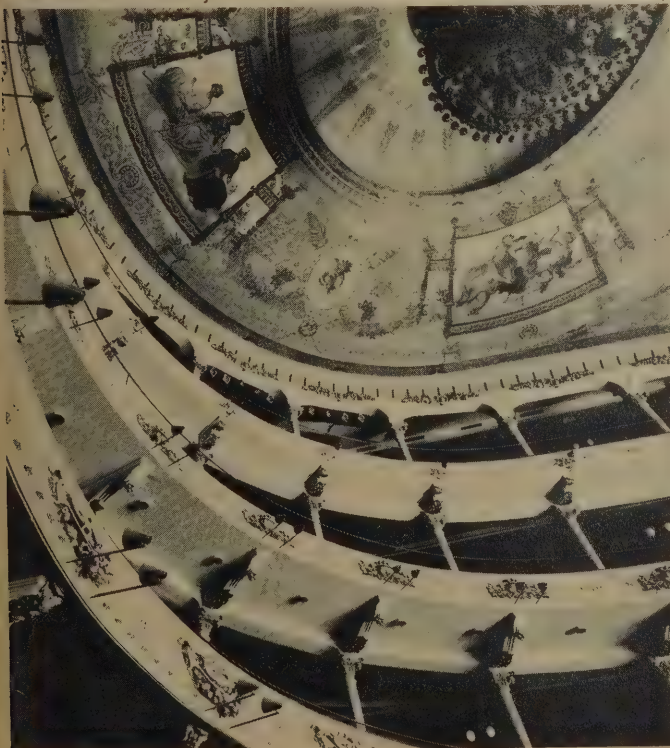
As the program continues it becomes apparent that both men are really ghosts. If this seems confusing, that's because it is. And things don't get any clearer. There's a disco ball going on upstairs, a beautiful woman is running mysteriously through the hallways in search of The Baron, and the current head of the Academy is being videotaped as he explains the purpose of his hallowed institution.

Is the Academy really haunted? Not quite but it is filled with sweet memories of bygone days. The ghost idea was clever but it had more faults in it than the Liberty Bell.

I'm sure that members of Asbury Rock Productions are capable of more refined efforts. They've shown an inclination for experimentation with their cameras and script. It's too bad their documentary on the Academy of Music hit some sour notes.

Circle 201 on reader card.

HP





Scenes from "One Flew Over the Cuckoo's Nest" on PTL's tape.

New PTL Tapes:

From KKK to Cuckoo

The Imperial Wizard of the Ku Klux Klan, David Duke, meets with the leader of the American Nazi Party, Frank Collin in "Black Perspective on the News," a program recently shown on PBS that aroused much controversy. This is one of 4 programs released lately by **The Public Television Library**.

Reginald Bryan, moderator of the discussion between Duke and Collin, and his guests, Dr. Charles King Jr. of Atlanta's Urban Crisis Center and Lawrence Reddick, professor of Afro-American Studies at Harvard University, discuss the philosophies held by the American Nazis and the Ku Klux Klan. They accuse Duke and Collin of holding extremist attitudes.

Another PTL tape, "Inside the Cuckoo's Nest," takes the viewer into the hospital where the award-winning movie "One Flew Over the Cuckoo's Nest" was filmed. The program, which studies mental health care within the institution, incorporates footage from the movie that is contrasted with real scenes of electroshock therapy.

In the program "John Henry Faulk: Conversations Down on the Farm," writer Faulk reviews the circumstances surrounding charges that he was a communist sympathizer in the 1950s and describes how he won the suit against the group that made the accusations.

"The People vs. Inez Garcia" is a dramatized tape based on court transcripts of Inez Garcia's 1974 trial. Garcia was found guilty of murdering the accomplice

of a man she accused of rape, and the PTL program reenacts the struggles that occurred in the courtroom.

The programs can be purchased in the price range of \$175 to \$270, depending on their length. They are available in a variety of formats.

Circle 218 on reader card.

Overcoming Anxiety

In "Your Erroneous Zones," Dr. Wayne Dyer, author of the best-selling book with the same name, discusses the meaning of the term "erroneous zones" and outlines methods for dealing with unhealthy behavior patterns.

Dr. Dyer explains that erroneous, or negative zones such as guilt, fear, self-rejection and procrastination prevent individuals from enjoying many of life's experiences. The program, distributed by **Magnetic Video**, aims to help improve the mental health of people who suffer from these problems.

The tape is available in videocassette or Betamax format for \$750.

Circle 203 on reader card.

Drinking and Disease

"One Man's Drink, Another Man's Disease" from **Trainex** shows how alcoholics can recover from their disease but are never truly cured. "Medical Detectives," also from **Trainex**, explores the functions of hospital pathologists. These programs sell for about \$300.

In "One Man's Drink, Another Man's Disease," 2 recovered alcoholics discuss their drinking problems. One of the interviewees is tv

star Dick Van Dyke. An alcoholic for more than 10 years before he admitted it to himself, Van Dyke tells how he has coped with this problem.

"Medical Detectives" profiles the daily activities in a hospital pathology lab. The tape shows pathologists at work at Scripps Clinic and Research Foundation in La Jolla, Cal. In addition, a pathologist from the Center for Disease Control in Atlanta discusses the difficulty of tracking down Legionaire's Disease, one of the most newly discovered infectious diseases.

The programs are available on videocassette.

Circle 205 on reader card.

Religion Today

The religious needs and experiences of people in contemporary society vary tremendously. "The Long Search," a 13-part BBC production released by **Time-Life**, explores some of these differences by examining 12 major world religions. The cameras follow one man, Ronald Eyre, on a 3-year pilgrimage during which he speaks to a wide spectrum of people. The series will be aired nationally on PBS this year.



Experience of a nun

Eyre, a playwright and director is not an authority on religions. He learns about them as he travels to India, Egypt, Rumania, Sri Lanka, Indonesia and other countries, and the viewer learns with him. The tapes strive to look beyond the exotic and ceremonial aspects of religion in order to focus on religion as experience.

The series, available in videocassette format, sells for about \$4,000. Individual tapes may be purchased for about \$400. Rental of the set is \$1,000, or \$100 for individual programs.

Circle 206 on reader card.



The pressure of competition.

Teaching Kids to Cope with Feelings

"Inside/Out," a series of 30 programs from the **Agency for Instructional Television** includes documentaries and dramatizations of children struggling to cope with their emotions. The tapes, developed by health educators and learning specialists, are designed to help 8-to-10-year-olds understand and deal with feelings that result from social, emotional and physical problems.

One tape, "Because It's Fun," shows how winning is not the crucial part of playing. The program "How Do You Show?" explores the difficulties some boys have expressing emotions. In "Lost is a Feeling," a child faces his feelings after moving from Puerto Rico to Washington, D.C.

The 15-minute programs are available on videocassette for less than \$150 each.

Circle 209 on reader card.

Adult Programs

Quality X has released 42 X-rated programs. Some of the titles available include "S.O.S.," "Danish Pastries," "The Life and Times of Xaviera Hollander," and "The Love Bus." The tapes are on videocassette.

Circle 217 on reader card.

HARDWARE REPORT



CONTROLLER 301

A controller that links color tv with interactive/response-type training has been introduced by **Video Systems**. The unit, called the ABC-2000, allows for self-paced learning. It plays the video lesson, pauses, instructs the student to select a multiple-choice response, and then branches to support the selected response. The student's answer determines whether a remedial lesson is necessary or if new information can be introduced.

The controller can be interfaced with any U-matic or Betamax player by connecting the unit to the remote plug. The power for the controller is entirely self-contained. The control voltages for remote operation of the player are a maximum of 5 Volts DC.

The ABC-2000 includes a miniature reprogrammable memory that provides the information for the instructional displays, directs the branching, and controls all functions of the tape player. The instructor inserts the memory into the controller with the related lesson. The ABC-Programmer Model V, a separate system, provides for the programming of the Program Pak.

The manufacturer has available a variety of optional accessories for the system.

PROJECTION TV KIT 306

A projection tv kit from **Miami Flock** produces life-size images from a tv screen. The product features a 2-element Fresnel f/1.5 lens, a

lens hood assembly, a 12-inch color tv set and a stand with wheels. The entire assembly can be mounted with only 4 screws.

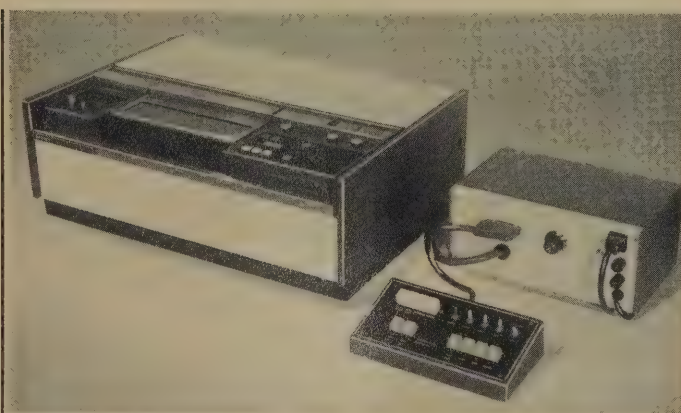
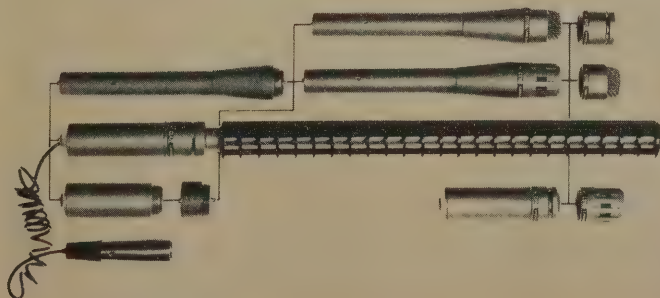
VIDEOCASSETTES 307

Scotch-brand Beta-format videocassettes marketed by **3M** are available for broadcast, industrial and educational applications. Both the L-250 (30/60 minute) and the L-500 (60/120 minute) are treated with a high-energy oxide that improves picture quality. The manufacturer's Posi-Track backing improves tape handling, wind and conductivity. Ferric oxide and improved tape lubrication prolong head and tape life. The L-250 and the L-500 sell for about \$13.00 and \$17.00 respectively.

MICROPHONE SYSTEM 303

System C, a modular professional microphone system from **Electro-Voice**, includes a number of elements that can be interchanged to fit a variety of applications. The mikes use a special proprietary changing process.

Two electronic preamplifiers are part of the system, one for boom applications and one for handheld use. Either AB remote power or phantom power activate the boom preamplifier. Four interchangeable capsules can be used with the system—omnidirectional, cardioid, hypercardioid and Cardiline shotgun. The manufacturer provides an unconditional 2-year guarantee.



DISTRIBUTION AMPLIFIERS 302

The video distribution amplifiers offered by **Video Aids** are designed for installation in units where additional video outputs or feeds are required. Model VDA-1 can be operated from any +12 VDC power supply and is available for about \$80. The VDA-1P model has its own 12-volt supply and sells for \$125.

COLOR MONITORS 308

A series of 9" color monitors that use an in-line gun, self-converging picture tube are being marketed by **Uni-media**. The units feature pulse cross, A or B video selection, A plus B video selection, switchable sync and a professional blue set-up switch.

Each monitor can be rack mounted in an 8 1/4" vertical rack space. The units can be placed alongside of a waveform monitor, wide-band monochrome monitor or audio amplifier.

EDITOR 314

A Sony VO-2600 videocassette recorder has been converted by **Avonix** to a full-color editor. The unit called the AVX-2650, V-locks all assemble edits in step with the previous recording by the dual servo system. The video switch occurs at the vertical interval. Old video is erased from the tape before new information is picked up with the rotary erase heads.

The edit-in can range from a length of one frame to any length required. All of the audio follows video without delay. The AVX-2650 can be unplugged from the Sony recorder for use of the recorder alone.

The unit sells for about \$4,000.

VIDEOCASSETTE CHANGER 316

A unit called System 19 that automatically switches and changes up to 19 different cassettes at any time in any order has been made available by **Programmable Systems**. The changer, designed for standalone pay-tv installations, handles a full week's pay-tv programming.

Housed in a single 6-ft. rack, it includes 2 Sony U-matic videotape players, a monitor, a time-base corrector and 19 cassette trays. The product also features a master control system, external video and audio switching, a time clock and a standby battery with charger.



MICROSYSTEM 312

A desk-top 80K microsystem from **Digi-Log** features dual 4Mhz processors and an interactive diskette operating system. Called the Micro-term II, the unit includes 80K RAM of storage. All user software can be developed directly from the keyboard in either assembly language or extended basic.

The system includes a full 24 x 80, 12" CRT, a 2200 character/second non-impact printer, single or dual mini-diskettes and 2 Z80A micro-processors with 80K bytes of RAM memory capacity. The unit measures about one ft. high. Digi-Log offers a number of optional features, including an internal printer, dual diskettes and memory expansion.

The dual diskette configuration (with 32K RAM, including CRT) and the dual processor (32K RAM, dual mini-diskettes and communications interface) are both priced at about \$5,000 in OEM quantity of 100. In single-unit quantity the same items cost about \$6,000 each.

PROGRAMMER/SENSOR 309

Videocassette players can be left to run unattended for display, promotional or educational purposes with a repeat-cycle programmer/sensor from **Bell & Howell**. The unit is devised to be used with the Sony Type 11 U-Matic videocassette player.

According to the manufacturer the unit is the only

U-Matic accessory that senses where tape information ends and automatically rewinds it. If the operator sets the programmer on automatic the tape will play again. If set on manual, the tape will stop playing at the end of the program.

The programmer/sensor plugs into the remote control receptacle at the rear of the player and into the video output connector. No additional power or changes are necessary.

The product may be purchased for \$250.

TIME-BASE CORRECTOR 311

A broadcast-quality, digital time-base corrector designed for heterodyne videotape recorders is available from **Consolidated Video Systems**. According to the manufacturer the time-base corrector is especially suited for studio VTR backup application, high-quality ENG and teleproduction.

The TBC, called the CVS-516, features a 3dB chroma noise reduction, correction of chroma/luminance delay problems, velocity compensation and color-dropout compensation. Without picture breakup, the TBC routinely handles severe gyroscopic distortions.

A broadcast-stable genlock sync generator, automatic advanced VTR sync and an adjustable proc amp are included in the system. An optional image enhancer/noise reducer printed circuit card can be plugged in-

to the TBC. This reduces chroma noise and luminance, and improves subjective resolution. A 16-line window plug-in is also available.

The CVS-516 weighs 25 lbs. and is less than 4" high. It costs about \$10,500.

COLOR DISC RECORDER 305

The Model 15 color disc recorder marketed by **Eigen** includes joystick control, built-in signal enhancement, and fast cuing.

The joystick control provides for continuously variable speeds from 60 fields per second down to freeze, in forward or reverse. The built-in signal allows up to 6dB edge enhancement in luminance. It also improves chrominance signal-to-noise 3dB.

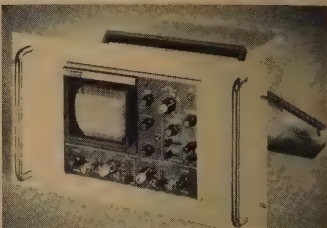
Because the 20-second capacity is divided into sectors of 100 fields by a circle of 12 lights, the operator can easily see the time remaining on the loop as well as at the position of key parts of a play. Cue times range from 2 to 4 seconds.

The jog control facilitates slide and animation operation. Images can be recorded as either fields or frames. The frame operation eliminates the chance of having a field from two different images. This is achieved by pairing two fields in an odd-even sequence that is duplicated in playback.

The 20-second version of the Model 15 without a time-base corrector sells for \$32,500.

OSCILLOSCOPE RACK 319

An oscilloscope rack-mounting kit distributed by **B&K-Precision** includes all of the equipment needed to mount the firm's 5" oscil-

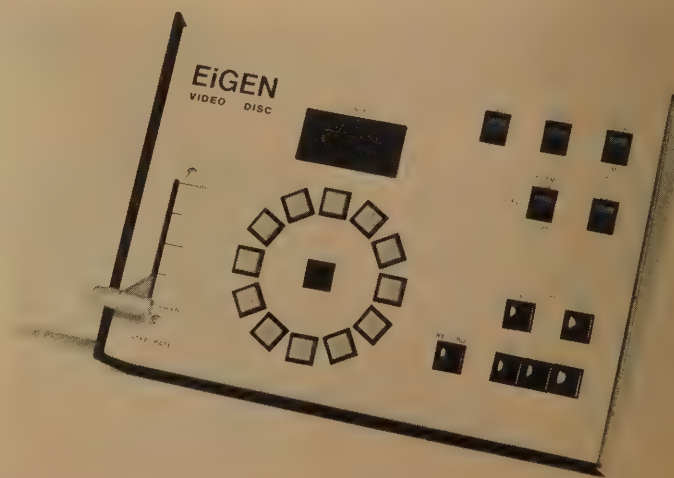


scopes in a standard 19" rack. The kit, called the RM-14, sells for about \$50. Panel, hardware and complete instructions are provided.

VIDEO SOURCE IDENTIFIER 320

An electronic tagger that provides electronic identification to video sources within a small p.c. card has been introduced by **QSI**. It uses the same technique that is used to tag and identify electronic equipment with reference designations. Dubbed the QSI/VSID-8, the product tags electronic video signals.

In all video systems, patch panels, switchers, monitors and other units are physically labeled for signal source identification. While the signals routed through these machines change, their identification tags often remain the same. VSIDs eliminate most technical operating errors when routing video signals and when recording and airing during fast-reacting and emergency operating situations.



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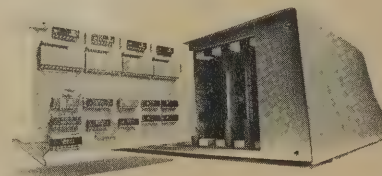
abc

In addition to these three alphabets, the Knox Multifont 246 carries a full load of math and typewriter symbols, and enough accented letters to write in 6 Western European languages.

ABC

This whole electronic type case costs just \$1200. If you're already a Knox K128 user, your present unit can be readily upgraded. Thanks to Knox engineering, the 246 Module simply inserts in the back of the K128, replacing the existing font board. Addition of a single switch on the front panel completes the change. It's really as simple as...

...well, as simple as A B C.

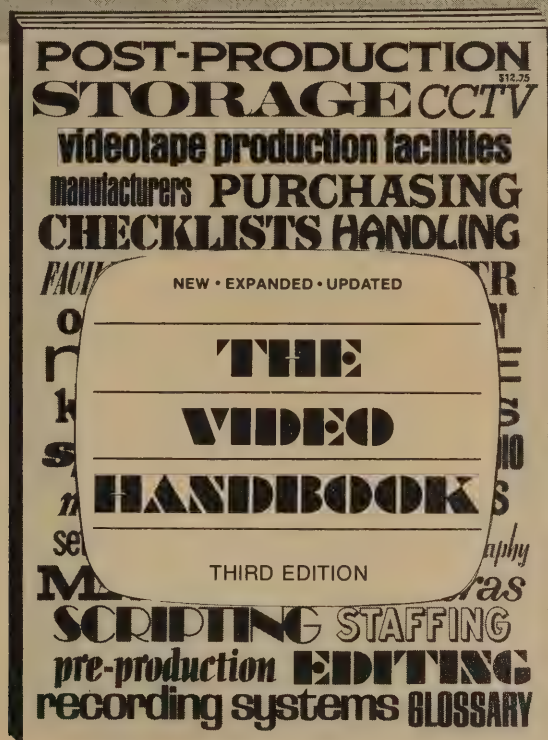


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POST-PRODUCTION: Editing equipment and techniques. Audio mixing. Duplication and transfer to other formats and media. In-house vs. outside post-production. **DISTRIBUTION AND PRESENTATION:** tape formats and players. Video discs. Wired systems for CCTV. Cable. Microwave. Video projectors. **REFERENCE MATERIALS:** detailed directories of equipment and manufacturers, post-production and production facilities, duplication and transfer facilities, video producers. Glossary of video terms.

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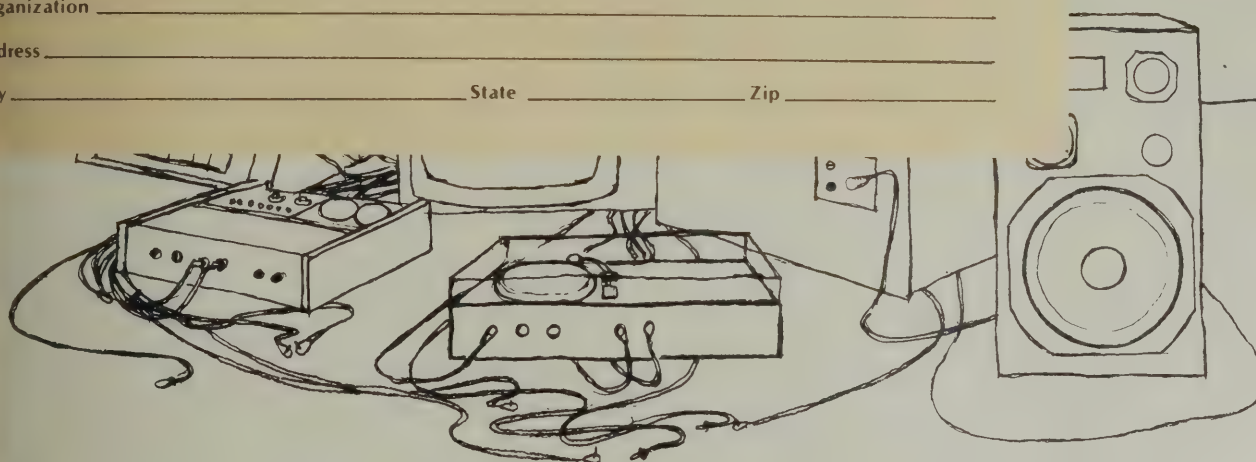
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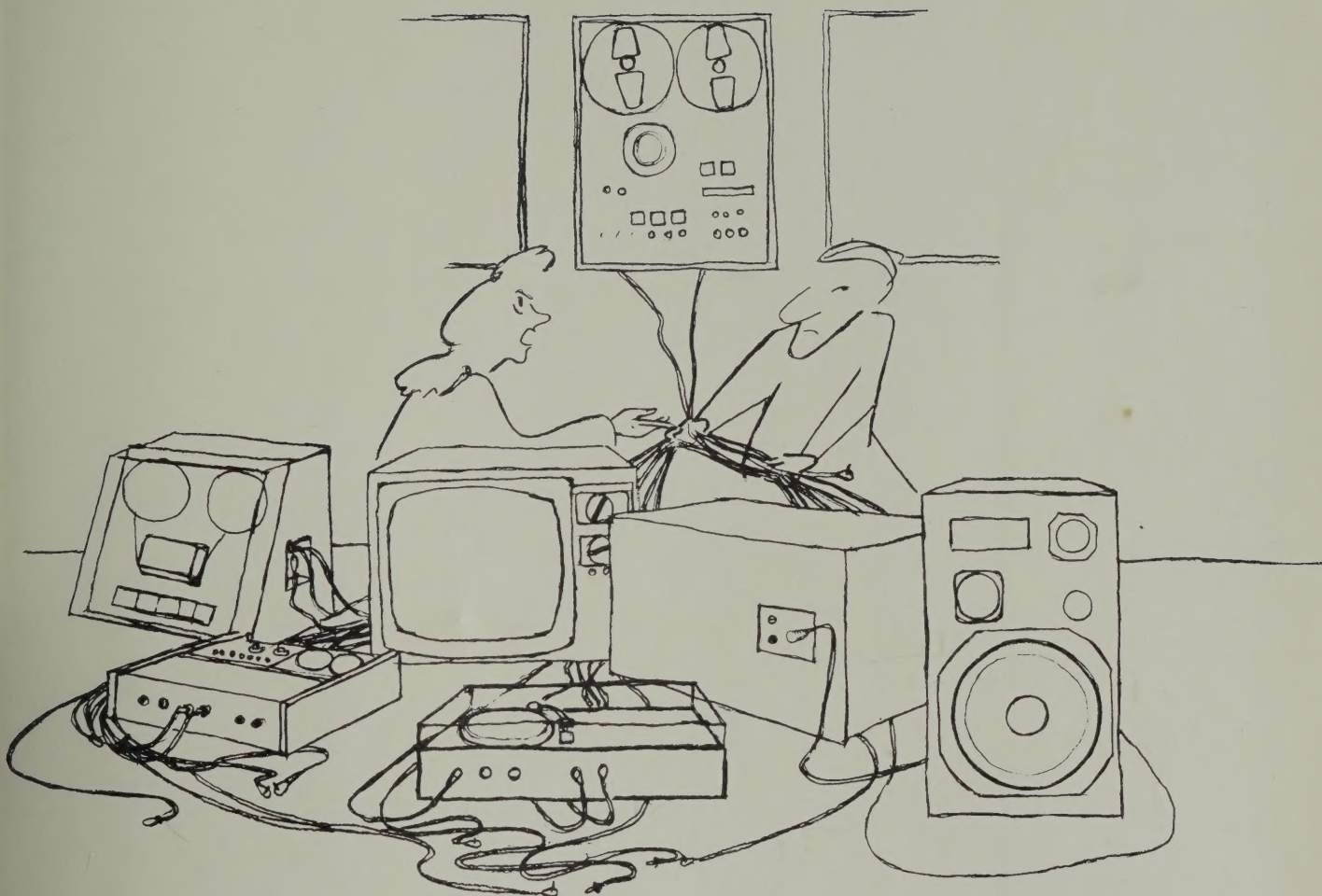
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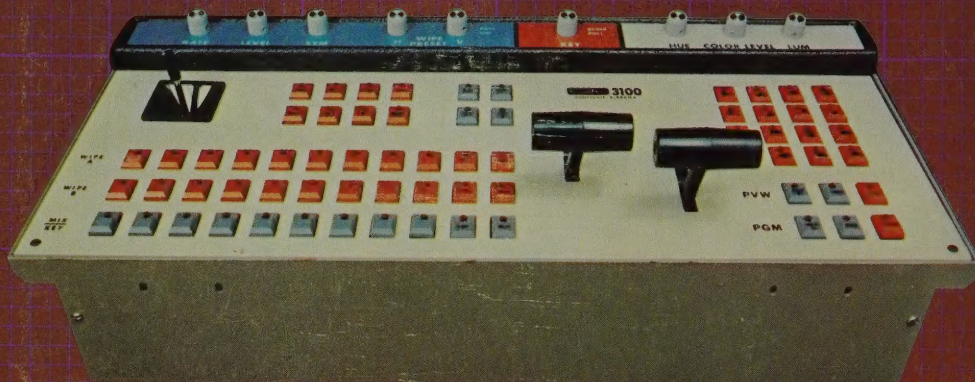
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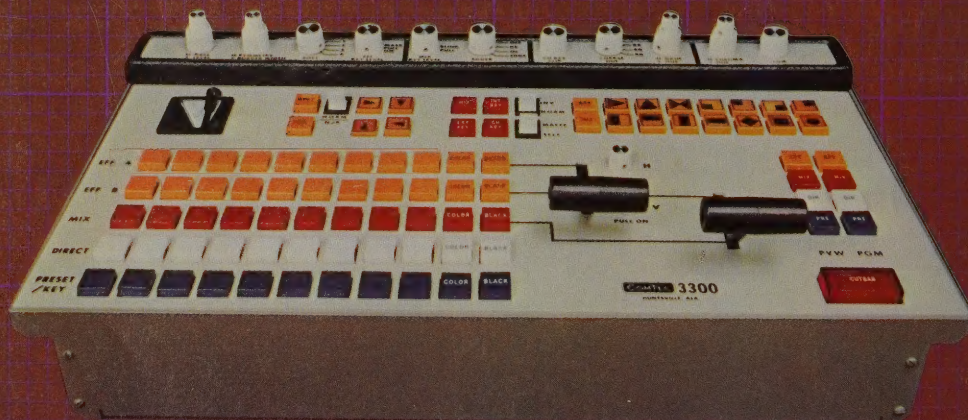
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